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OPERA BEGINNING FINDS CARUSO IN FINE VOCAL FORM

Metropolitan's Complicated Machinery Found to Be in Perfect Working Order on First Night of Season, with Brilliant Production of "Aida" as First Offering—Mme. Matzenauer Makes Her New York Debut—Praise for Destinn, Amato, Hinshaw and Other Principals

The gods of music and of fashion sent down their benediction upon the opening of the Metropolitan Opera House in New York for the season, which took place on Monday evening, November 14, with the presentation of Verdi's opera "Aida."

And the devotees of music and fashion merited the favor of their gods in the perfect manner in which all their various rôles were enacted.

All the complicated machinery of opera was in perfect working order; everything and every one went to place like soldiers in a well-drilled regiment. The standees lined up long before the opening of the doors, the gallery gods and the bourgeoisie of the balconies and the orchestra arrived unfashionably early, and society in automobiles arrived fashionably late.

The eye everywhere was greeted with the sights which it anticipated. Operatic cronies dined at Brown's Chop House, just across Broadway and went over to the opera in plenty of time to feast the eye on the visual richness of operatic doings in the front of the house before settling down to the mere stage performance. Hurrying crowds passed out of the cold and biting air into the lobby. The benignant Mr. Guard, the veteran operatic press agent, stood at his usual post just inside the entrance, chatting with Conductor Hertz, who does not appear officially until "Königskinder" on Wednesday, over the prospects of the opera. The eye was gratified on being greeted by a new program cover, fitting and artistic.

The opening of a new season, the appearance of a new and important singer, the presentation of a favorite opera, the reappearance of Caruso—these things in particular contributed to electrify the air and create a feeling of high expectancy. It was, therefore, before an audience in just the right mood that the curtain rose and Conductor Toscanini lifted his bâton at the stroke of eight.

Every seat in the house was sold, as well as all available standing room. It was a noteworthy fact that this opening witnessed something approaching very near to the extinction of the sidewalk ticket speculator. There was none of his ilk before the door of the opera house, and only a few lurking in doorways more or less remote. The war upon sidewalk speculators appears to have been effective.

A sense of satisfaction and relief possessed the audience at the very outset in beholding Caruso in his own proper person there upon the stage and in excellent possession of his voice.

After the recalls at the end of the first act society, or that portion of it which did not remain in the boxes imitating the society pages of the Sunday newspapers, disported itself in the lobby, and took occasion to view some of the floral offerings which were on exhibition there.

One did not see the faces of as many prominent New York musicians as might have been expected. Sidney Homer, however, was present with Mrs. Homer, who will not reappear upon the Metropolitan Opera stage for some little time yet. Kurt Schindler was there, remarking in his quiet



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ENRICO CARUSO

Famous Tenor, who, at the Opening of the Metropolitan Opera House Season, on Monday night, set at rest all rumors as to the impairment of his voice, by a masterly interpretation of "Rhadames"

manner that the performance was a feast for the gods. In contrast with opera in Italian upon the stage, was opera in English in the lobby, personified in the form of Charles Henry Meltzer of the *American*, looking pleased over his acquittal in Philadelphia resulting from the misunderstanding at the railroad station there last Spring when the railroad company rather over-rashly laid hands upon him. A quiet observer of the evening's glories was Henry T. Finck, of the *Post*.

It was not until after the third act, with its Nile scene—that model of an operatic act—that the most visible and audible tributes were paid to the singers. The various mountainous floral displays were then carried upon the stage before the curtain by flunkies, until the space was converted into a veritable jungle, rivaling in exotic atmosphere the very Nile scene itself upon which the curtain had descended.

The singers, appearing again and again, had to wade through and stumble over flowers to respond to the applause. Caruso, Destinn and Matzenauer paid each other the usual compliments of trying to exit first, leaving the others to receive the applause alone. A general laugh was raised when Caruso, entering from one side, presented Destinn, who came in from the opposite side, with a long-stemmed red rosebud, accompanied by a courtly bow. Much of the applause was meant for that magician of the orchestra,

Toscanini, although he made no response to it in person from the stage.

It would be strange if an eminent sense of pleasure and satisfaction did not animate the gods of music and fashion at the close of this auspicious opening presentation of opera for the season.

The Performance

Except for the appearance of Miss Matzenauer in the rôle of *Amneris*, the cast differed but little from that which appeared at the presentation of "Aida" three years ago when Mr. Gatti-Casazza stepped into control of the opera house. The cast was as follows:

Il Re, William Hinshaw; *Amneris*, Margaret Matzenauer; *Aida*, Emmy Destinn; *Rhadames*, Enrico Caruso; *Ramfis*, Adamo Didur; *Amonasro*, Pasquale Amato; *Un Messaggero*, Angelo Bada; *Una Sacerdotessa*, Lenora Sparkes. Conductor, Arturo Toscanini.

Interest centered chiefly in the reappearance, as *Rhadames*, of Caruso, who did not sing during the last ten weeks of last season. His gratifyingly beautiful singing of the "Celeste Aida" at the outset put the audience at ease, even if not giving it the assurance that the most famous of tenors was in fullest possession of his vocal strength. His voice without losing any of its quality of vocal wonder, appears to have approached somewhat the baritone timbre. As to sheer vocal power the singer launched forth two colossal tones at the end of the

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HAMMERSTEIN OPERA OPENS LONDON'S EYES

American Impresario Surprises
Britishers with Gorgeous
Inaugural Production

LONDON, Nov. 13.—Oscar Hammerstein's new London Opera House was opened tonight with a performance of Jean Nougues's "Quo Vadis?" While it is impossible to prophesy so early as to the lasting success of the venture there was not a moment's doubt as to the triumph Mr. Hammerstein achieved on this occasion. The American impresario has of late been obliged to contend against discouragements of the most disheartening kind and so the sudden emphatic turn of the tide in his favor regarded as a most happy omen in spite of the violent competition levied against the new institution by Covent Garden. There was an attendance of more than 1,000 persons, including such notables as Princess Christian and Prince Nicholas of Greece, the Duke and Duchess of Rutland, the Duke and Duchess of Manchester, the Duchess of Marlborough, the Lord Mayor of London, Ambassador and Mrs. Whitelaw Reid, the French, German and Austrian Ambassadors, and Ladies Cunard and Mercer. The brilliant presentation of the opera evoked a tumult of applause, and Hammerstein, and Nougues, who conducted the orchestra, were called before the curtain many times.

At eight o'clock the orchestra played the national anthem, the audience standing meanwhile, and a few minutes later the curtain rose on what was generally admitted to be one of the most gorgeously mounted operatic productions that ever graced a British stage. The full cast of the opera was as follows:

Lygie, Mme. Olchanski; *Eunice*, Aline Vallandri; *Poppea*, Mme. Catlan; *Petronius*, Maurice Renaud; *Nero*, Jean Berkin; *Vinicius*, Jean Aubert; *Chilon*, Figarella; *Pierre*, Francis Combe; *Sporus*, Arthur Phillips; *Demas*, Enzo Bozzano; *The Young Nerva*, Georges Regis; *Iras*, Andrée Kerlane; *Myriam*, Nina Ratti.

Each of these singers was at his best, but highest honors went to the *Petronius* of Maurice Renaud, the *Eunice* of Aline Vallandri, the *Lygie* of Mme. Olchanski, the *Poppea* of Mme. Catlan and the dramatic *Chilon* of Mr. Figarella. The dramatic interest of the plot and the music of the opera won general favor. Of the superb spectacular scenes most noteworthy were those depicting the burning of Rome and the gladiatorial combats in the arena of the Colosseum.

After one of the acts Mr. Hammerstein made a speech in which he remarked that the friendship, respect and admiration of his new public were what he was seeking. After the performance he declared that he was happy and satisfied.

The press speaks most enthusiastically of the new house and the opening performance. All admire the freshness and vigor which characterized everything concerned with the presentation, and it is now generally believed that all London will flock to the new opera house. "Quo Vadis" was declared by one critic to be "the greatest show on earth" and he further states that in point of actuality and realism the Hammerstein pictures of the burning of Rome and the massacre of the Christians have never been surpassed on the English stage. The *Daily Telegraph* says:

"Never in the whole history of opera has one man before built his own opera house, selected his own departmental superintendents, his own singers, his own repertory, his own scene painters, chorus, orchestra and every detail. Truly the one man who has achieved this had his reward last night."

It is remarkable that Mr. Hammerstein scored his success with a company of which only one member, Maurice Renaud, was already known to London audiences.

It was not generally known that Mr.

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ENTER CONSTANTINO, THE TENOR, AS OPERATIC IMPRESARIO

On His Arrival in Boston He Announces That He Will Conduct an Opera Season of His Own in an Opera House of His Own at Bragado, Argentine

BOSTON, Nov. 13.—Not content with having sung in all of the important opera houses in the United States, Europe and South America, Constantino, the popular tenor, who has just returned from a successful season in South America, proposes to become an impresario, and not only that, but also to become the owner of an opera house, which is to be known as the Teatro Constantino, and will be erected in Bragado, Argentine Republic.

Specifications for the new opera house were completed and ground was broken before Constantino left South America about a month ago, and it is planned to have the building ready for opening by September 1 next. The structure will cost, approximately, \$500,000, and will contain accommodations for a club and a hotel, as well as an auditorium for operatic performances. Constantino will, of course, be the star for the opening performance at his new opera house.

In this plan to give Bragado, which is a city of about 40,000 inhabitants, situated three hours' ride from Buenos Ayres, a modern opera house, Constantino displays at once his patriotism and his desire to foster the art of operatic production. It was in Bragado that Constantino lived for several years as a very young man, and it was here that his remarkably beautiful voice was "discovered." It is only natural, therefore, that he should have a desire to erect a fitting monument to his remarkable success in the operatic world, and he could think of nothing better than a fine opera house in which his fellow countrymen and former associates would have an opportunity of hearing the best in this field of music.

As usual Constantino was much banqueted during his stay in South America, and a picture of one of these gatherings is shown in which Constantino is seen standing in the background with Gen. Rufino Ortega seated at his left. The general is one of the most prominent men in military circles in South America, and is a personal friend of Constantino.

Another picture of much interest shows Constantino in his dressing room at the Teatro Colon, Buenos Ayres, surrounded by friends, and the directors of the opera house. This picture was taken after Constantino's great success in "Rigoletto" last season. Constantino appears in the picture in his costume as *The Duke*, and seated are Comm. Cesare Ciacchi on the left, and Senor Paradossi on the right, the directors of the Colon.

During the South American season Constantino sang in many operas, including a revival, for his special benefit, of Verdi's "Don Carlos," "Rigoletto," "Mefistofeles," "Tosca," and others. He received many gifts and tokens of the high esteem and appreciation in which he is held. The presents included a magnificent four carat ruby ring with handsome old French setting, a gold charm set with diamonds, similar to one which was lost by Constantino during the last opera season here, and diamond pins and cuff links.

STUDENTS IN "BUTTERFLY"

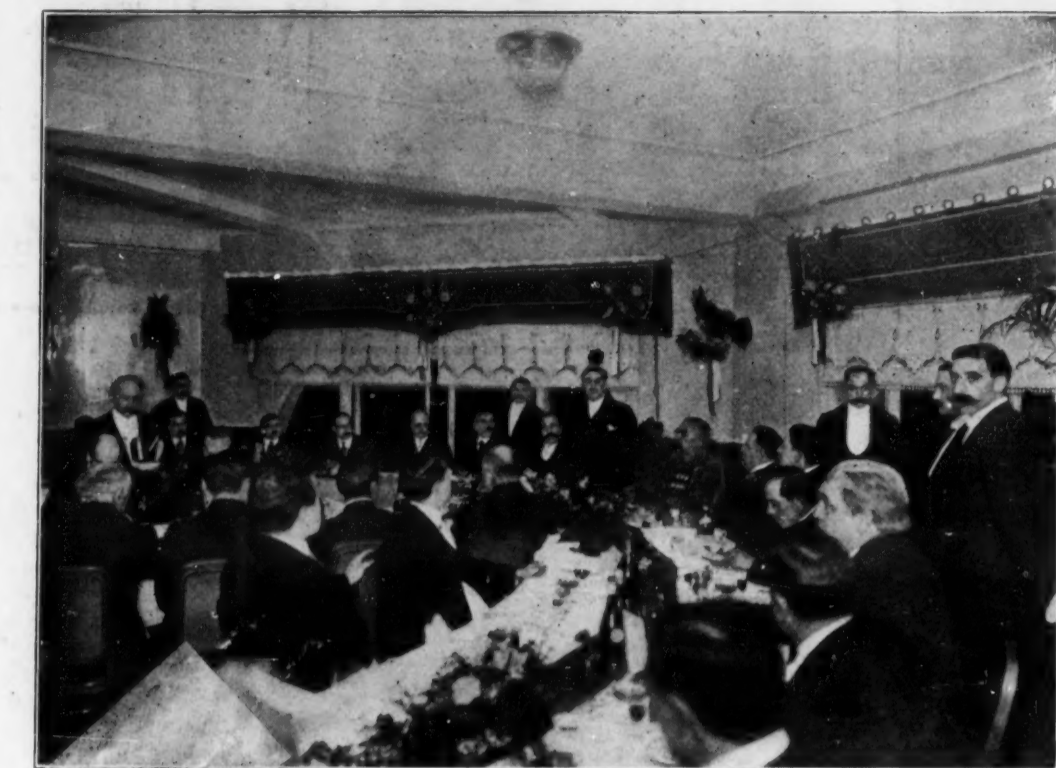
Unique Production of Puccini Opera at Chicago Musical College

CHICAGO, Nov. 13.—A delightful introduction to the series of Saturday morning operatic recitals was given by the students of the Chicago Musical College last week in the Ziegfeld Theater, when Puccini's opera "Madame Butterfly" was given. The title rôle was charmingly sung by Florence Stevenson, while Florence Pettinger gave dramatic color to the part of *Suzuki*. George Everett scored as *Sharpless*. The performance was given under the direction of Kurt Donath with Sol Alberti conducting a large orchestra made up of the student body.

The performance had considerable shading, fine color and vitality, reflecting credit upon all concerned. C. E. N.

Rudolph Ganz in Indianapolis

INDIANAPOLIS, Nov. 11.—The first of Ona B. Talbot's "Twilight Pop" concerts was given in the Murat Theater by Rudolph Ganz, pianist, fresh from many European



Constantino, the Spanish Tenor (Standing in Background), Banqueted by Admiring Friends in Bragado, South America

From his countrymen at Cordoba Constantino received a handsome diploma containing the autographs of men prominent in music and the arts. He sang for the Italian Hospital in Buenos Ayres, and was presented with a handsome illuminated

in person. Judging from his satisfied expression, it is safe to say that Constantino's voice and exceptional art will again charm his many friends among Boston music lovers. It is probable that Constantino will sing in "Madama Butterfly" and



Constantino in His Dressing Room at the Teatro Colon, Buenos Ayres—He Is Shown in the Costume of "The Duke" in "Rigoletto"

diploma. He was also presented with a diploma from the newspaper men, expressing their appreciation of him as "an interpreter of Italian art."

In view of the large number of inquiries as to whether Constantino will sing at the Boston Opera House during the coming season, his secretary, Sig. Ciaccone, was asked for a definite statement, and he smiled very broadly and said he preferred to have Constantino make any announcement

in Massenet's "Manon" in French, and also "Les Huguenots" in French, "as well as being heard in many others of his favorite rôles."

The voyage from South America in the S. S. *Vasari* was very pleasant, although uneventful, except that Constantino is said to have insisted upon one capon a day for the full twenty-six days of the voyage. A physician is said to have prescribed capon for the voice. D. L. L.

FRIEDHEIM ARRIVES

Liszt Centenary Lends Especial Interest to Pianist's Tour

Arthur Friedheim, the eminent Liszt player, arrived in New York on November 13 on the steamship *Amerika*. As a favorite pupil of Liszt much interest is attached to Friedheim's tour this season, the pianist being brought more than ever before the public on account of the centennial celebration of the great composer.

Mr. Friedheim will open his season as soloist with the Russian Symphony Orchestra on the evening of November 18, and will appear again with the same organization on the afternoon of the 19th. He is also engaged as soloist for the New York Philharmonic Orchestra, the Theodore Thomas Orchestra and the St. Louis Orchestra, and will be heard at the Waldorf-Astoria in New York at the Bagby concerts. He will give recitals in Buffalo, Toronto, Detroit, Toledo, Chicago, Kansas City, Denver, Louisville, Nashville, Atlanta, Charleston, Washington, Brooklyn and Boston. Under R. E. Johnston's management Friedheim's tour will be one of the busiest the pianist has yet had.

A PERMANENT OPERA HOUSE FOR MONTREAL

Interest Displayed in Present Season Arouses Authorities to Action

MONTREAL, Nov. 13.—The second season of the Montreal Opera is but one week old and already the decision to erect a permanent Opera House has become inevitable and has been taken. The first week saw three performances from which the public had actually to be turned away for lack of space and there was no resisting the conclusion. It is now certain that long before the next season opens work will be under way upon a permanent home for opera here.

The big card of the Montreal Opera is Edmond Clément and the big event of the week was his first appearance on Wednesday night. His *Don José* is enormously popular in Montreal, and when it was announced that he would appear with the first appearance of Beatrice La Palme, a popular former Montrealer, and also the first appearance of Olga Pawloska, another Montrealer with many friends, to say nothing of the first appearance as a member of the Montreal company of Fely Dereyne, the house was sold out ten days before the performance. It was certainly the most notable ensemble and the most brilliant performance of "Carmen" that this city has ever heard. Dereyne, while less vivid and violent than other *Carmens* heard here, was eminently suited to consort with Clément in his very intellectual and psychological conception of the opera. La Palme as *Micaela* brought a perfect knowledge of the Opéra Comique method—she has often sung there with Clément—a perfect mastery of the coloratura work and a great degree of intelligence. Vocally, however, the success of the evening (of course barring Clément) was Olga Pawloska, formerly Irene Levy of this city and of Sherbrooke, Quebec. This is an artist of whom, if she possesses the industry and ambition to profit fully by her present experiences, New York will undoubtedly hear at no great distance of time. The audience gave vent to demonstrations of enthusiasm which included Pawloska as much as the leading rôles and were of a kind most uncommon in this phlegmatic community. The conducting of Hasselmans made the orchestra of much more importance than Jacchia was ever able to make it in this opera, and, as the orchestra itself is stronger than last year, the whole effect was superb. The chorus too did its work in most commendable manner.

"Faust" was hardly as notable. The difficulties of staging this work on a small stage are most embarrassing; and the demand for it by the French population does not seem to be sufficient to justify its inclusion, though there is talk of an appearance of Clément in the rôle. Mme. Alda made her one appearance for the season as *Marguerite* on Tuesday and obtained her usually warm reception. Darial, the new lyric tenor, seemed hardly equal to the heavy demands of *Faust's* rôle, and Bouafe was very heavy as *Valentine*. The shining spot of the performance was the work of Huberty as *Mephisto*, which was no surprise to Montrealers, who know him well as an old New Orleans singer.

"Faust" was repeated on Saturday night with Dereyne in the rôle of the flaxen tresses, and the ensemble went somewhat better. The only other opera of the week was Puccini's "Manon Lescaut," of which an account appeared in the last issue.

There has been a rearrangement of the one-month tour of the company which is to follow the Montreal season. Winnipeg has been cut out, the reason assigned being that the only first-class theater there is too small both in auditorium and stage for operatic productions. Toronto will get two weeks, Ottawa one and Quebec one. K.

Mme. Schumann-Heink with Boston Orchestra in Baltimore

BALTIMORE, Nov. 13.—The Boston Symphony Orchestra gave a concert at the Lyric, Wednesday evening, under the magnetic direction of Max Fiedler. Works of Mendelssohn, Strauss, Wagner, Bossi and Weber were played. The soloist was Mme. Schumann-Heink, who won an ovation after her singing of scenes from Wagner's "Das Rheingold" and "Die Götterdämmerung." The audience was large and very enthusiastic. W. J. R.

Mahler's Eighth Symphony is to be played in Vienna, Berlin, Leipzig and Amsterdam this Winter.

NERVOUSNESS AS AID TO SINGERS

Sometimes, Says Mme. Matzenauer, It Makes the Artist Outdo Herself by Keying Her to Extraordinarily High Pitch—Is Début a Fair Criterion of an Artist's Abilities?

DECIDEDLY Mme. Matzenauer's lucky stars were not in the ascendant last week. Before being two days in America she could have compiled a complete catalogue of misfortunes. She had never crossed the sea before and so the sea misbehaved. She had never looked forward to a week's séance of *mal-de-mer* but she held one all the same. She fondly believed that the *Kronprinzessin Cecilie* crossed the Atlantic in five days and so, just out of pure cussedness, the thing took six. She thought she could bask in blissful restfulness for a day or more after arriving and so a rehearsal was called a few hours after the boat docked. She fondly imagined that at her New York residence she might discover such quiet as one hears on the Kurfürstendamm in Berlin; instead she found the "L" train running within a few hundred feet of her window. She thought at one time that she might be able to calm her nerves by promenading Riverside a little—but she learned to her hearty disgust that other trains were running in that neighborhood every half hour or so.

But these were not the only phantasms of gloom that the world held out to her. She found that, tired or not tired, she would have to pose for photographers at home and when that was done, would have to go to the studios of others for some more poses. And last, but not least, she was quickly reminded that, in New York, newspaper interviewers are unpleasant but necessary adjuncts of artistic life. Rehearsals or no rehearsals, photographers or no photographers, fatigue of body and spirit or not, the interviewers had to be provided for. So betimes on the cloudy and cheerless morning of Thursday, November 9, the great German contralto bestirred herself, donned a purple silk dressing gown and held court in her drawing room.

A devoted friend of Mme. Matzenauer's, who has come all the way from Ann Arbor, Mich., in order to welcome her to New York and help her in just such

moving the burden of enforced conversation from the artist. Be it not imagined that the latter stands in any great need of an interpreter for her English is quite excellent, and almost devoid of an Unter den Linden accent. It appears, moreover, that she has learned it without making any hyper-strenuous efforts to do so.

The Uses of Nervousness

"I am not myself yet," lamented Mme. Matzenauer. "You see I am so tired and I have to work so hard already. Rehearsals today, rehearsals tomorrow and more rehearsals the next day. I am nervous, but it is the weariness and all this dreadful noise of New York that makes me so—I had no idea there was so much noise here. No, it isn't the thought of my début Monday night. The anticipation of appearing before so critical and exacting a public as that which patronizes the Metropolitan does not make me more perceptibly nervous than would an appearance before a new audience in an unfamiliar European house. An artist feels always a certain amount of nervousness and this, I think, is to be regarded as a desirable thing. It makes a singer do her best by keying her up to an extraordinarily high pitch, and so making her scrupulously careful to give of her best. Yes, nervousness has its uses."

"I have known Mme. Matzenauer to sing in a Mozart opera when she was exceedingly indisposed," declared her friend. "During the day it seemed impossible that she could even attempt to appear and she was dreadfully wrought up and nervous about it. But strange as it may seem, I have never heard her sing more gloriously than that night. It was only after the close of the performance that she collapsed again. Her very nervousness had buoyed her up and carried her through the evening safely. I have heard that Mme. Fremstad, who is perfectly calm and self-possessed when singing in opera, is so nervous as to be on the point of tears before a recital."

"That is never the case with me," interrupted Mme. Matzenauer. "I sing in concert and recital also and am never more nervous for that than for opera."

But even though her salutary nervousness never transcends bounds of artistic discretion Mme. Matzenauer does not altogether approve of the way American critics are prone to dispose of a singer on first hearing. "It is not just," she says, "that an artist's initial performance should always be taken as a criterion of his abilities. There are many factors which tend to more or less unsatisfactory results at a début and American critics are not always inclined to make allowances for these. They demand the very best results right then and there. In Europe it is different. Allowances are made, all considerations are carefully weighed, and the final verdict is not pronounced offhand. If she would win out over here, an artist must be plentifully stocked with courage and persistence, it seems to me."

Mme. Matzenauer's Début

Mme. Matzenauer's own operatic début was made under such unusual conditions that it is more than likely that she will be found to possess all the persistence and courage of which she speaks. "My mother was a singer, my father an orchestral conductor," she relates. "I grew up in a musical atmosphere and fairly lived in the opera house. When I made my first appearance on the operatic stage, doing important parts, I did it without having taken a single lesson in singing. I continued singing this way for some time but after a while withdrew, and settled down to hard study before appearing again. The experience, it is true, did not hurt my voice—but when I say so I am not seeking to induce young aspirants to nurse a similar course."

"In addition to my vocal work I am a



Margarete Matzenauer, the New Contralto of the Metropolitan Opera House, as "Brangäne" in "Tristan und Isolde"

pianist and do all my accompanying myself."

It may not be amiss to add that Mme. Matzenauer generally knows every rôle in the operas in which she participates. It is said that at an "Aida" rehearsal last week

she was more familiar with certain of the parts than the singers to whom they were entrusted. But if asked which of her own impersonations she prefers she is at a loss for a reply. "Each one is my favorite," is her ultimate compromise. H. F. P.

GREAT AUDIENCE TO HEAR ALMA GLUCK

Young Soprano's Popularity Demonstrated at Song Recital in Carnegie Hall

THE popularity of Alma Gluck was never more effectually demonstrated than on Thursday afternoon of last week when the young American soprano gave her annual New York recital. There are only four or five singers at the most who can be depended upon to fill Carnegie Hall, but the size of the audience that turned out to greet Mme. Gluck proves incontestably that her name may be added to the others of this favored category. It must have been a surprise even to her staunchest admirers. And the reception she was given was one of which a veteran recitalist might have been proud. Nothing in the way of applause, encores and flowers was wanting. Clad in a gown that delighted the feminine section of the audience almost as much as her singing, Mme. Gluck delivered the following unconventional program:

"Naissantes Fleurs," Recit. and Air from "Céphale et Procris" (1775), Grétry; "Un Moto di Gioia," Air of Susanna, added by Mozart for the Berlin performance of Figaro (1789), Mozart; "Ridente la Calma" (comp. in Italy, 1772), Canzonetta, Mozart; "Warnung," "Männer," Suchen Stets zu Naschen" (1783), Mozart; "Psyché," "Paladilhe," "Le Roitelet" (The Wren), (new), Paladilhe; "Au Pays où se Fait la Guerre," Ballade (posthumous work), first performance, Duparc; "A Legend," Tschaikowsky; "Oh, Come to Me" (new), Balakirew; "The Little Fish's Song" (new), Arensky; Two Songs on words of Rückert (in memoriam), "Ich bin der Welt abhanden gekommen," Gustav Mahler; "Ich atmet' einen Lindenduft," Gustav Mahler; "Waldsöhne" (first time), Arnold Schoenberg; "Auf dem Schiffe," Brahms; "Endymion" (new, first time), Ch. L. Seeger; "The Pride of Youth" (new, first time), Ch. L. Seeger; "Angiolin dal Biondo Crin," Liszt; "So Innamorata di due Giovine" (new), Alberto Pimboni; "The Lost Falcon" (manuscript), Kurt Schindler; "Youth and Violet" (new), Erich J. Wolff; "Mammy's Lullaby" (by request), Sidney Homer; "A Maid Sings Light," MacDowell.

Vocally the young artist was in a more satisfying condition than at almost any time last season. Her art has developed admirably in all respects. She has overcome a number of the technical shortcomings which sometimes marred her singing in the past and about the only flaw noticeable in her work last week was an occasional show of constraint in the delivery of certain medium tones. Her emission is otherwise delightfully free, and the

voice seems to be steadily gaining in flexibility, purity and loveliness of quality. It was as fresh and unfatigued at the close of last week's arduous program as at the beginning. In its striking individuality of timbre it recalls the voice of Sembrich at her best. Her intonation was impeccable.

In songs requiring airy grace and deftness of treatment Mme. Gluck instantly wins every hearer. But even though she is still too young to sound the profoundest emotional depths she has a command of the poetic and sentimental that touches the heart in its artless simplicity and directness of appeal. Of this she gave ample proof in her singing of the Duparc song, of Schindler's "Lost Falcon," Homer's "Mammy's Lullaby," Tschaikowsky's "Legend" and a number more. Several had to be repeated, as did also certain of the more humorous matters.

Not all the songs were intrinsically worthy of the applause they evoked. Those of Gustav Mahler are of sufficient interest to deserve more hearings, especially the second one with its reminder of Chopin's "Berceuse." Mr. Schindler's "Lost Falcon" was very well liked and Arensky's "Little Fish's Song" is a delight. The two Seeger numbers are of small consequence, though the first, with its elaborate arpeggios and diluted Debussysms in the accompaniment affords some colorful piano effects. The unfamiliar Liszt song has charm without being one of its composer's very best.

Kurt Schindler played the accompaniments in a style that lent distinction even to the least valuable songs. H. F. P.

Comments of daily paper critics:

Mme. Gluck is a welcome addition to the list of concert singers. Her range of expression is not wide, for her voice would not lend itself to all styles, but she is charming in songs calling for suave and fluent delivery of the phrase, for grace and elegance of manner or for gentle tenderness.—Mr. Henderson in the Sun.

Mme. Gluck was especially successful in songs needing a sustained and legato style. There are limits to her powers of characterization and to the variety and depth of emotion she is able to impart to her interpretations; but her choice was made with a shrewd understanding on these limitations, and there is always much to admire in the beauty and fine quality of her vocal outpourings, and the diction, which was often excellent, and most often in her English songs.—Mr. Aldrich in the Sun.

Miss Gluck showed musical intelligence, clearness of enunciation, generally commendable taste and a discreet use of the voice yesterday, especially in sustained singing where her connecting of tones without the use of the overworked slur was admirable.—Mr. Key in the World.

Alexander Birnbaum, who came to New York expecting to conduct Oscar Hammerstein's production of "Elektra," and afterwards conducted for Lois Fuller's performances, is the new director of the Warsaw Philharmonic Concerts.



Mme. Matzenauer and the Late Felix Mottl in Munich

earthly matters as these, ushered a representative of MUSICAL AMERICA into the contralto's presence. The singer, who like *Little Buttercup* is a most plump and pleasing person, was enthroned on a sofa. Before her stood a little brown piano stool upon which interviewers were made to sit. Mme. Matzenauer's friend took place beside her and subsequently did much toward re-

To Fight Hammerstein with Famous Russian Dancer

LONDON, Nov. 11.—Covent Garden is to offer one of the most famous of Russian dancers as a rival attraction to Oscar Hammerstein's London Opera House beginning Monday night. The dancer in question is Mme. Mathilde Kschesinska, who is noted not only as a dancer, but as one of the richest and most remarkable women in Russia, whose salon is frequented by royalty and leading government officials. For her benefit the Covent Garden management

will put on three ballets that are new to London, and one, "Le Dieu Bleu," that has never yet been given anywhere. The composer, Fecinaldo, is in London to conduct the rehearsals. The engagement of Mme. Pavlowa at Covent Garden was completed to-night.

Paul Dufault's New York Recital

Paul Dufault, the eminent French-American tenor, will be heard in a French and English recital program at Carnegie Lyceum, on Monday evening, November 27.

HAMMERSTEIN OPERA OPENS LONDON'S EYES

[Continued from page 1]

Hammerstein was beset with serious obstacles until the rise of the curtain. On



Oscar Hammerstein's London Opera House

Sunday the chorus claimed to be overworked and struck. An extra hundred men put the choristers into good temper again and a big banquet quite reconciled them to their lot. Besides these troubles Mr. Hammerstein was presented on Saturday with an order from the City Council

with Caruso, to add brilliancy to the occasion, and she refused unless Gregor agreed to send his request to her in writing. The result was that Mme. Kurz did not sing.

Heinrich Conried made a contract with Mme. Kurz six years ago in his last season with the Metropolitan, by which she was to sing for a salary virtually amounting to \$135,000 for the season, the engagement at this unprecedented figure being

ion and the finale was wonderfully impressive. The program throughout was a test of the string arm of the orchestra and it was never found wanting.

C. E. N.

BROOKLYN ENJOYS FIRST OF TEACHERS' CONCERTS

Manager Richardson Presents Quartet of Sterling Artists in Kismet Temple Program

The teachers' concerts in Brooklyn's Kismet Temple, inaugurated last season under the management of G. Dexter Richardson, bid fair to become events of prime importance in Brooklyn's musical curriculum. The first of the series announced for this season was given last Friday night before an audience which packed the house, and that notwithstanding the opposition of the Boston Symphony in the Academy. The program was a splendid one, presenting Maude Klotz, soprano; Paul Kéfer, cellist; Randall Hargreaves, basso cantante, and Irwin E. Hassell, pianist. Both the Liszt D Flat Etude and the C Minor Fantasia of Mendelssohn were splendid vehicles for displaying the brilliancy of technique as well as the general musicianship of Mr. Hassell, whose work as a newcomer in Brooklyn made a marked impression. The Tchaikowsky "Scherzo" was also well done and should be heard more frequently.

Of course Hargreaves won his crowd at the outset with his "Song to the Evening Star" from "Tannhäuser" and he held them through to the climax in "Drink to me only with thine eyes." His "King Charles" of Maud Valerie White was a splendid dramatic portrayal. Mr. Kéfer showed discretion in the choice of the Massenet "Elegie" and the "Meditation" from "Thais," but they sufficed nevertheless to demonstrate his perfect artistry and his consummate musicianship. His playing of the obligato part in the "Ave Maria" was ideal.

Miss Klotz is fast becoming an established favorite in Brooklyn, and deservedly so. The aria from Verdi's forgotten "Sicilian Vespers" only served to break the ice, so to speak, but "I Sent my Soul," from the "Persian Garden," found a ready response and was sung with warmth and abandon. Arditi's valse "Il Bacio" scintillated with enthusiasm and won hearty approval. The "Ave Maria" was in strong contrast, and in it Miss Klotz made the most of her opportunities, which were considerably enhanced by the most excellent support of Alexander Rihm, the accompanist of the evening, and Mr. Kéfer in his obligato. The next concert of the series is announced for November 24.

N. de V.

PERFORM "KITCHEN SYMPHONY"

Feature of Bohemian Gathering at Which Stransky Is Guest of Honor

The first smoker of "The Bohemians" took place on Saturday evening, November 11, at the Café Boulevard, New York. The evening was made notable by the presence of Josef Stransky, the new conductor of the New York Philharmonic Society, and Victor Hollaender, the well-known operetta composer of Berlin. After the dinner Rubin Goldmark, vice-president of the club, introduced Mr. Stransky with a hearty welcome, to which the latter responded. Frank Damrosch said a few words, after which an informal musical program was given.

Albert von Doenhoff, pianist, and Edouard Dehter, violinist, played a sonata in G Minor by A. W. Lilienthal of New York, a member of the club, whose work was received with great enthusiasm. Albert Reiss, tenor of the Metropolitan Opera House, sang a number of excellent couplets of Victor Hollaender, which the composer himself accompanied. Herr Becker, of the Irving Place Theater, was also heard in Hollaender couplets later in the evening. As the gatherings of the club are informal and wholly private extended comment is in deference to their own wishes withheld. A "Kitchen Symphony," conducted by Leo Schulz, enlisted the services of many prominent "Bohemians" and caused much merriment through its truly humorous character.

Maud Powell Touring the West

Following her New York recital on Oct. 31 Maud Powell, the violinist, has appeared in Baltimore, Danville, Ky., Indianapolis, Aberdeen, S. D., Fargo, N. D., Grand Forks, N. D., and Appleton. In each of these cities Miss Powell has met with her customary success. According to a local report in Fargo her interpretation of the Brahms-Joachim Hungarian Dances was "so brilliant as to enthrall her listeners to the highest degree of sympathy and appreciation."

SWIMMING HELPS THIS SOPRANO TO DO BETTER WORK



Lillie Renaud, a Singer Who Believes In Physical Culture

Lillie Renaud, soprano, an advanced pupil of Florence E. H. Marvin, who has sung publicly with success, believes that hand in hand with the student's lessons in voice should go physical culture of some kind. In carrying out this belief to a practical conclusion, Miss Renaud has, for several years, devoted some time to swimming as the best and most productive kind of physical culture.

In the last year she has competed in swimming contests with such effect as to win several medals, one first, one second and two third prizes, all gained in speed and long distance contests. The greater results, however, Miss Renaud claims are in the improvement of her voice and her better voice control.

LAURA MAVERICK IN CONCERT

Contralto Wins Favor at Texas Club, Musicales in New York

Laura Maverick headed the musical program given at the Plaza on the afternoon of November 8 by the Texas Club, of New York City. Her rich contralto voice was heard to advantage in Tosti's "My Dreams" and "Pierrot," of Hutchinson. She sang also "When Love is in Her Eyes," a new composition dedicated to her by the author, Carl Hahn.

Mrs. Maverick is a pupil of George Sweet as well as of King Clark in Berlin. She appeared for the first time in New York with Elliott Schenck's Orchestra at the Century Theater, where she was most favorably received.

Her plans for the Winter include a concert at the Plaza in January, recitals at prominent woman's clubs in New York and concerts in Boston, Philadelphia, Baltimore and Washington.

BOSTON CHROMATIC CLUB

Four Artists Take Part in Opening Meeting of Society

BOSTON, Nov. 13.—The opening meeting of the Chromatic Club, which is made up of women prominent in musical and social circles in Boston, took place at the Tuileries last Tuesday morning, the program which was given by Edith Castle, contralto; Parker Phinn, baritone; Alice Fortin and Carl Faelten, pianists, being of much interest. Miss Fortin is an accomplished young pianist who has studied under Mr. Faelten, and in the Liszt E Flat Major Concerto, in which the orchestral part was played by Mr. Faelten on a second piano, she displayed marked musicianly qualities and the evidence of very able instruction.

Miss Castle, who never fails to charm her audiences, was in excellent voice and sang the following songs: "Ah, Live but a Day," Beach; "The Bee," Godard; "Dearest," Sidney Homer; "The Rose leaped over the Pool," Chadwick.

Mr. Phinn is a comparatively new comer to the Boston field. He recently gave a song recital in Steinert Hall and has other engagements of importance this season. He sang the following numbers: "Who is Sylvia?" Schubert; "Creation Hymn," Beethoven; "Ich grolle nicht," Schumann.

D. L. L.



Interior of Mr. Hammerstein's London Opera House

demanding certain alterations in the building, under penalty of having his license refused. The license was granted only ten minutes before the curtain rose.

due to the interest which the late Gustav Mahler took in her career. She is a native of Teplitz and was recently married to a professor in the University of Vienna.

SELMA KURZ ENGAGED TO SING FOR DIPPEL

Will Appear Next Winter with Chicago-Philadelphia and Metropolitan Companies

Selma Kurz, the coloratura soprano of the Vienna Hofoper, has often been reported as about to make a tour of this country but the tour has never materialized. It was given out in New York this week, however, that Andreas Dippel, of the Chicago-Philadelphia company, had finally completed arrangements by which Mme. Kurz would sing with his company next Winter. She will come to this country in October and will sing not only with the Chicago-Philadelphia company, but at the Metropolitan Opera House as well.

It is understood that Mme. Kurz is especially willing to leave Vienna because of certain differences she has had with Hans Gregor, the new director of the Vienna Hofoper. When "Rosenkavalier" was being put on at the Hofoper Mme. Kurz asked for an extra ticket to the dress rehearsal for her sister and met with a refusal which angered her so that she declined to appear at the premiere of the Strauss opera. Again when Mme. Kurz returned from her last Summer's vacation Gregor asked her to sing in a performance

THOMAS ORCHESTRA IN A FRENCH PROGRAM

Debussy's "Iberia" and César Franck's Symphony Arouse Most Interest in Chicago Audience

CHICAGO, Nov. 14.—The Theodore Thomas Orchestra last Saturday hoisted the colors of France, after its program devoted to Russian compositions. Hector Berlioz's overture to "King Lear," a finely colored dramatic work, seldom heard but eminently worthy of revival, was the first work on the Saturday program. The orchestra made a brave reading of the work.

The chief interest of the day was aroused by a novelty from the pen of Claude Debussy—"Iberia." The entire composition pervaded with the poetic atmosphere of old Spain. Bruno Steindel, the cellist of the orchestra, was the soloist of the day, playing Saint-Saëns's Concerto in E Minor. His playing had breadth and vitality, his tone was always rich and reliable and his technique impeccable.

The final test put upon the orchestra was César Franck's Symphony in C Major, of which the difficulties call upon all the resources of an orchestra, the demands upon the strings being particularly strenuous and continuous. The orchestra obtained climax after climax in splendidly sustained fashion.

PROVES VIOLINISTIC IDOL OF THE HOUR

Efrem Zimbalist, in Recital, Confirms First Impressions of His Artistry

HIS performance of two concertos with the Philharmonic have sufficed to make Efrem Zimbalist the violinistic idol of the hour, and it was only the rainy weather that prevented a capacity audience when he gave his first New York recital, in Carnegie Hall, on Friday afternoon of last week. The actual attendance was very large, however, and the character and amount of applause, such as is meted out only to those snugly intrenched in popular favor. Far from being ideal, Mr. Zimbalist's program still showed a laudable desire to sidetrack the hackneyed, and even though the process sometimes led him into undesirable byways, it must at least be taken as an earnest of his seriousness and artistic purpose.

He opened the recital with a new Suite in D Minor by York-Bowen—an unfamiliar name on concert programs—and later followed this up with another suite, "Tallahassee," by the English Cyril Scott. His other numbers were Bach's G Minor Prelude and Fugue, for violin alone; Tschai-kowsky's "Serenade Melancolique," two Brahms "Hungarian Dances," Drla's "Esmeralda" and Paganini's "Hexentanz." In regard to the wondrous qualities of his performance there seems little left to add to what was so enthusiastically proclaimed about him at his recent debut. The dampness last week might well have been regarded as a justification for sundry shortcomings of tone and intonation, but the truth of the matter is that there was but the merest occasional suggestion of such weaknesses. In spite of his excellent performances of the York-Bowen and Scott music the deed which, on the early part of the program, stood out with especial prominence was the delivery of the Bach work, in which were particularly notable the fine sense of breadth and dignity and the superbly clean-cut polyphony. Not once in this long and cruel network of double stops did the young violinist's intonation waver a hairbreadth. As an encore he played most poetically a transcription for muted strings of MacDowell's song "Long Ago," the final bar of which the transcriber has disfigured with a run not found in the original.

Paganini's "Hexentanz," at the end, allowed Zimbalist to disport himself in a dazzling shower of harmonics, pizzicati, double stops and the rest of the technical tricks which he performs with picturesque sang-froid. His final encore, Dvorak's "Humoresque," was unfortunately played at a hurried, sprightly tempo and thereby lost its sentimental effectiveness. Nor would greater profundity of feeling have been amiss in the Tschai-kowsky "Serenade."

It cannot be said that the new York-Bowen Suite justified its presence. It is barren of original invention and often trivial, and the composer alternates between bald triteness of harmony and some purposeless browsing in the pastures of Debussy. Debussy also contributes much to the harmonic atmosphere of Cyril

mann gave beautiful renditions of the tenor arias from Mozart's "Don Giovanni" and Wagner's "Lohengrin." Since his return from Europe, where he spent several years of study and during which time he appeared successfully in many of the larger musical centers, Mr. Hoffmann has been splendidly recognized in this country, and during the present season will fill many recital and oratorio engagements. The orchestra's program included the "Oberon" overture, Schubert's "Unfinished" Symphony, the Prelude of "Meistersinger" and the "Sylvia Suite" by Delibes. F. E. E.

CHARACTERISTIC POSES OF EFREM ZIMBALIST, THE VIOLINIST



Sketches Made, for "Musical America," at Mr. Zimbalist's New York Recital

Scott's "Tallahassee" Suite, the thematic basis of which is largely negro. The predominance of augmented chord successions tends to rob the negro element of much of its character and obviates a good deal of its individual atmosphere. Yet there is not a little in the second and third movements that is effective and convincing despite Scott's Gallic affiliations, and consequently there was much applause. The whole work—which, by the way, is dedi-

cated to Zimbalist—would benefit materially by a more contrapuntal treatment of the piano part. It contains some subtle and fetching effects for the solo instrument.

Samuel Chotzinoff played the accompaniments with delicacy and good taste.

H. F. P.

Comments of daily paper critics:

The purity of his tone, the perfect accuracy of his intonation and the exquisite clarity of his enunciation of the melody were combined with an

unaffected simplicity and dignity of style.—Mr. Henderson in the *Sun*.

He played with a beauty of tone, breadth of style, musicianship and elegance that confirmed previously expressed opinions that he is a great artist.—Mr. Key in the *World*.

The highest point of his achievement he reached in the movements by Bach, which he interpreted with magnificent breadth and dignity of style and with that tone which, the oftener it is heard, seems more astonishing in its power, virility and poignant beauty.—Mr. Aldrich in the *Times*.

Cincinnati Orchestra and Tenor Hoffmann in Hamilton, O.

CINCINNATI, O., Nov. 13.—On November 13, the Cincinnati Symphony Orchestra, under the direction of Leopold Stokowski, gave its first concert of the season in Hamilton, Ohio. This was another step toward making possible a permanent arrangement for concerts in Hamilton, which were inaugurated last year. The soloist for the Hamilton concert was John Hoffmann, tenor and faculty member of the Cincinnati Conservatory of Music. Mr. Hoff-

mann gave beautiful renditions of the tenor arias from Mozart's "Don Giovanni" and Wagner's "Lohengrin." Since his return from Europe, where he spent several years of study and during which time he appeared successfully in many of the larger musical centers, Mr. Hoffmann has been splendidly recognized in this country, and during the present season will fill many recital and oratorio engagements. The orchestra's program included the "Oberon" overture, Schubert's "Unfinished" Symphony, the Prelude of "Meistersinger" and the "Sylvia Suite" by Delibes. F. E. E.

Burrian Rejoins Metropolitan

Carl Burrian, the Wagnerian tenor, arrived in New York on Monday last, on the *Rotterdam*, to rejoin the Metropolitan Opera Company, making his first appearance of the season on Friday evening of this week in "Tristan und Isolde." Mr. Burrian has led an exciting life since he sang in New York last Spring, breaking his contract with the Dresden Opera when pursued by an irate husband who alleged that Burrian had stolen his wife.

Nielsen and Martin in Des Moines

DES MOINES, IA., Nov. 5.—The Alice Nielsen Opera Company and Riccardo Martin appeared here last Monday night under the local direction of Dr. M. L. Bartlett. They were accorded an ovation. An enthusiastic audience of about 2,000 heard a program which will go down as one of the memorable musical offerings this city has been privileged to enjoy. Interest centered naturally in the principals, Miss Nielsen and Mr. Martin, but the support-

ing members also met with decided success. Miss Nielsen's excellent command of vocal resources, beauty of tone and graciousness of manner were in evidence throughout her numbers, and Mr. Martin's clear, brilliant voice and thoroughly artistic interpretations established him at once as an artist of the first rank. Señor Mardones, basso, received his due share of appreciation for his rich voice and dramatic qualities, and Jeska Swartz and Signor Fornari were also warmly praised. Maestro Clandestini gave artistic support at the piano. J. B. M.

Providence Girl in Naples Opera

PROVIDENCE, NOV. 13.—Much interest is felt here in the career abroad of Lillian M. Blackburn of this city, who has been studying in Italy for the last two years. Miss Blackburn's first teacher was Gaetano Gilli, of Providence, by whose advice she continued her studies in Italy, making her debut recently at Naples in "Adriana Lecouvreur," singing the part of the Princess. Her work was highly praised by the Italian critics. G. F. H.



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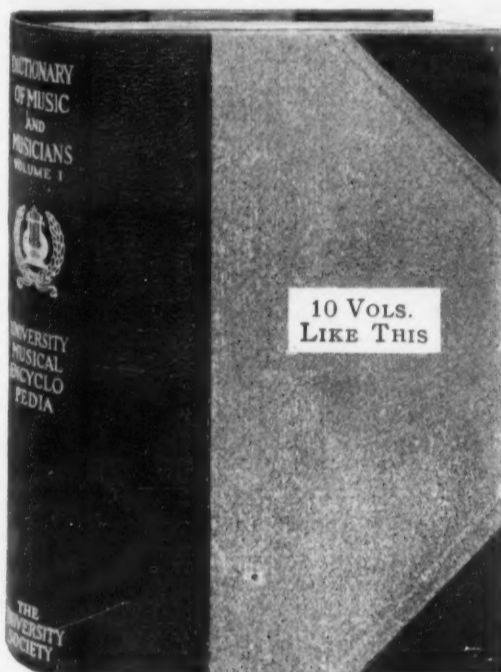
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It numbers among its contributors many of the most distinguished musical artists, critics, historians, and special experts of two continents. The chief editor is Professor Louis C. Elson, of the New England Conservatory of Music, Boston, a man of international repute, whose name alone is sufficient guarantee of the high character of this production.

A STATEMENT BY DR. ELSON

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(Signed) LOUIS C. ELSON.



A FEW CONTRIBUTORS

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Three Voices of the Press Selected from the Chorus of Praise

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Mus. Am. 11-12

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Dear MUSICAL AMERICA:

Mr. Gatti-Casazza was wise in opening his season with a well-known opera like "Aida," instead of attempting the production of a work like "Armide," as he did last season. I discussed this matter with him last year. His view, in brief, was, that it is his business to inaugurate the season with an artistic production—a novelty, if possible—which would appeal to the artistic sense of the public and give them a forecast of the general purposes of the management.

I told him frankly that from a long experience the one night of the opera season which was pre-eminently not a musical event was the opening night. I said that it could be considered almost exclusively as a social gathering—one of the leading functions of the social season in New York. That there were hundreds of people who would pay many dollars for a seat on that night who would not pay five dollars for a seat on any other, except that it was again a notable social event as well as a musical one. That it was a night on which friends were accustomed to meet again after the vacation of the Summer and early Fall. That it was the first time that all those interested in vocal music, professionals, teachers, got together, and for that reason a new work or even an important revival would not receive the consideration or even the attention it deserved. That what the public generally desired was an opportunity to meet socially and to greet old favorites in well-known rôles.

Some appear to believe that the selection of "Aida" was made to show that Signor Caruso is in just as fine voice as ever, and that his breakdown last season will not interfere with his ability to bear at least the brunt of the work of the opening of the season, though, as you know, he is scheduled to leave us in February.

* * *

Apropos de Caruso. Our good friend, Henry Meltzer, wrote a sensible article recently in the *New York American*, in which he stated that the time had come when people should be educated to go to the opera to hear the composer's work rather than some particular tenor or prima donna. Many will answer that they can always hear the opera more or less acceptably given, whereas they cannot always hear the exceptional voice—and that is what Caruso unquestionably possesses.

There is another reason why the public will be more anxious to hear a wonderful voice like Caruso's than they would be to hear the opera itself, and that reason is afforded by the press itself, which publishes every piece of gossip about the distinguished tenor, even when the gossip is sometimes ludicrous and is to be suspected to be nothing but the ingenious invention of the talented press agent. Thus the public curiosity is kept at fever heat.

Look at the columns given to the reported squabble between the petite Trentini and the great Caruso, as to whether they are going to be married or not, a discussion which has induced him (if he has been correctly quoted) to refer to the lady as "a little piece of soap," which provoked from the lady the rejoinder that Caruso himself needs not only a little piece but a large piece!

The incident is worthy of notice because it is additional proof of the correctness of the position I have always taken—that the conductors of the average daily paper, while giving the musical critic but limited space, even for an able review of a performance, will give the special write-up unlimited space for sensational matter, which should interest only people of exceedingly limited intelligence—but perhaps that is the condition of the majority of the readers.

By the time that this issue of your paper will be out, the verdict as to Mr. Hammerstein's new opera house in London will have been rendered. Some reports as to the new house are not favorable and would indicate a disposition on the part of society in London, to find the interior decorations garish to the extent of vulgarity.

However much we must admire Hammerstein for his indomitable pluck, his perseverance, his marvelous activity and the many excellent performances he has given of opera, especially in the way of the introduction of works that were hitherto unknown and probably would not have been heard here but for him, he has never been accused of possessing what might be called taste, from an artistic standpoint.

And as the possessor of a mind, as well as of a will of his own, it is to be presumed that in arranging for the color scheme of his new house he has not consulted those who might perhaps have done something to produce a result more in accordance with the feelings of people who have an eye for color harmony.

I remember the opening night at his Manhattan Opera House and how horribly raw and cold the house seemed. Perhaps the same experience will be made in London.

This, however, is a minor matter by the side of his immense achievement in opening a new home for opera and injecting something like life and enterprise into a community which has long been moribund and far behind Paris, Berlin, Vienna and certainly New York, from a musical standpoint.

I dismiss as unworthy the suggestion that has appeared in some papers that Mr. Hammerstein, having acquired a bonus of a million from the Metropolitan Opera House Company for abandoning opera in New York for ten years, expects to accomplish the same thing in London with the Covent Garden Opera directors, who, by the bye, will soon have to seek a new location for their time-honored house. I think it is far more likely that Mr. Hammerstein's restlessness, ambition and interest in opera-giving prevent him from keeping quiet and so he chose London as the field for his operatic activities.

* * *

No wonder that the Boston Symphony Orchestra can fill Carnegie Hall to its utmost capacity whenever it gives a concert! I do not believe that the playing of this orchestra can be surpassed or is surpassed anywhere.

One may sometimes disagree with Max Fiedler's conceptions or be inclined to argue with him on the question of the *tempi*, but the broad fact remains that the playing of the orchestra is a delight because of the feeling of confidence and repose that it gives the listener. And this feeling of comfort, the value of which only those who are being tortured by raw productions all the season long appreciate, is superbly presented by Madame Schumann-Heink, who sang the "Spring" Aria from "Samson et Dalila," and then three Schubert songs at the concert in a manner wholly her own.

One positively hates to think that such a magnificent personage—because Madame Schumann-Heink is a magnificent personage, as well as a consummate artist and great contralto, perhaps the greatest on the stage to-day—can ever grow old! Her superb poise, the ease and grace with which she stands before her public and sings—her marvelous art—the clearness of her enunciation, can never be forgotten.

Is she open to criticism? Why, of course! But if somebody presented you with a magnificent full-blown rose would you remark that one of the smaller petals was a little bruised?

With all due deference to Franz Liszt, Felix Mottl and Hector Berlioz, who orchestrated the Schubert songs which Madame sang, let me say that I think the spirit of the composer is better preserved in the music as Schubert wrote it himself.

* * *

I had an opportunity the other day of meeting Putnam Griswold, the American basso (I believe he comes from Minnesota), who has been doing good work for seven years in Berlin and elsewhere abroad and who will soon make his debut at the Metropolitan as *Hagen*.

Putnam Griswold is built on massive lines, but carries himself well. He has a frank, open manner, which is all the more attractive because his personal bearing is exceedingly modest.

He impressed me as a man who was serious in his work, had no hallucinations, was determined to win success only on thoroughly legitimate lines, and was aware of his responsibility to uphold the dignity of the American singer who aspires to the highest artistic position.

He spoke enthusiastically about Mr. Gatti-Casazza, his manager, and the exceedingly courteous treatment he had received from him. This reminds me that it is but due Mr. Gatti-Casazza to say that since he came into absolute control of the

operatic family over at the Metropolitan it never was so harmonious, so united, so well disposed, so free from intrigue and jealousies as it is to-day.

I do not mean to suggest that it is free from jealousies and intrigue, that would be impossible with an operatic family, but relatively speaking and compared with the conditions that prevailed in former years, especially during the régime of Conried.

* * *

Some kind friend in Philadelphia who generously wishes to provide me with subject matter for musing, but who is unfortunately a bit slow and does not quite realize the rapidity with which things move over in New York, especially in the line of journalism, sends me a marked copy of the *Philadelphia Bulletin* of Thursday, November 9. And here it is Monday, November 13, when I am penning these lines.

Philadelphians will be Philadelphians. Perhaps, after all, they are a little proud of the peculiar reputation which their city enjoys.

Yet here is a newspaper containing a triple sensation in the musical world—a little momentary misunderstanding between Mr. De Koven and the Metropolitan Opera House, a similar misunderstanding between Mr. Meltzer and the Pennsylvania Railroad, and still another between Miss Maggie Teyte and Ellison Van Hoose over a little matter of capturing a claqueur. And it is sent four days late!

The Philadelphia friend exclaims in large letters, in red pencil, "Well, well!" and "He-haw!" which are also, of course, the sentiments of your Mephisto. But I know that your lively editorial staff will have dealt adequately with all these matters before the arrival of the slow freight from Philadelphia.

* * *

What is this? An American salon!

At first glance that looks good as I see it in the headlines; and yet the minute that I see a European word hitched to an American word I expect to find a hiatus somewhere, some one attempting to do something in America which is not quite American, and so I find by reading further that this is the "first salon on Parisian lines" in New York City and that it was opened in the gold ballroom at Delmonico's by Leo Tecktonius. It was attended by seventy men and women of literary, artistic and musical tastes. There are, it is said, more than seventy-five members on the list, although the number is limited to one hundred and fifty. Poor Ward McAllister with his four hundred! How very vulgar to have so large a list!

This salon was evidently the real thing. Hereward Carrington, of Palladio fame, talked on "Spiritualistic Phenomena, fraudulent and genuine"; Demetrius Doumis, a Greek, played upon the lyre-phoenix; there was a soprano and a tenor, one with a hyphenated name and one with an accent, and a lady who gave imitations of a small girl and her troubles. Then there was Madame Fugi-Ko, and still another hyphenated lady, and others. It all sounds just like the days of Mesdames Récamier and De Staël—the whole atmosphere of the cultured Paris of the golden age transferred right here to our own New York. This is indeed cause for rejoicing.

This matter, together with something that came under my observation not long since, prompts me to write a letter to Mr. Tecktonius (who since his name is Leo is probably the lion of the salon), which would be as follows:

Dear Sir:

Some time ago I happened to see at the house of a friend a beautifully engraved card announcing a series of five concerts which you were arranging, the price of subscription being \$25. That represents \$5 an evening, and if you can get that price it is certainly good business, and you are welcome to it.

Some weeks later I happened to be informed at the house of another friend that you had asked the celebrated Italian pianist, Adriano Ariani, to play at one of the aforesaid concerts, the remuneration for Mr. Ariani's services, considering the great moral advantage of playing for such a celebrated audience, was to be a financial 0. If you can get such a famous artist to play for nothing, very well, but I notice his name did not appear in the report of this first salon.

Some days after that I happened to hear at the house of one of my friends (their

name, you see, is legion, since they are all devils) that Mr. Ariani had refused your munificently generous and disinterested offer.

With all due respect to your business ability, I congratulate Mr. Ariani, whom I consider wise in his generation. But these matters do not touch upon the real purpose of my letter which is—to make you a proposition.

I am getting up a series of high-class recitals for which an admission fee of \$2 will be charged. These concerts are organized for the purpose of creating publicity for myself, and I need a pianist, not a great artist, nor a virtuoso, but some one who can play a few little things between the main features of the evening.

Knowing that you evidently approve of the principle of securing hearings for unknown artists, I venture to ask you whether you will lend me your valuable assistance without financial remuneration?

Awaiting your prompt reply, I am, Yours truly,

MEPHISTO.

N. B.—The concert will be given at my personal residence, which, although being slightly warm, is a large and comfortable place for musicians.

* * *

My attention was attracted the other day by some words quoted from L. Gould in the *London University Magazine*. These words began: "Among the numerous changes and developments in musical art during the last fifteen or twenty years none are more striking than those investing it with additional powers and claiming for it psychological achievements until now deemed impossible."

Mr. Gould goes on to call attention to the extraordinary transformations which the art has undergone and which, if their principles become established, must, ere long, convert music into something quite different from what it has been in the past. "Then," he says, "on all sides, from the ill informed newspaper critic (*sic*) to the accomplished essayist and reviewer, we hear the same familiar tune with the same familiar metaphysical coda."

These are significant words. The phenomenon which Mr. Gould has observed is a very real one. It marks a response in the development of music to certain modern developments of the human mind. Whether the matter is yet ready for the synthesist is perhaps an interesting question. It is some time, you must grant, since I mentioned that perennial subject of the great and ultimate Psychology of Music, which is to be written either by myself or some one else some day. Let anyone who aspires to its authorship take note here that it has got to be along the lines hinted at by Mr. Gould. It will have to touch modern thought at its most radical reaches in the direction of metaphysics, and it will probably have to reach back to Aristotle and Pythagoras, and those who thousands of years before those philosophers took cognizance of the music of the spheres, and the fact that the universe was created upon a basis of *number*. Music is, in truth, coming to have new powers which, I venture to say, are not only unfathomed but unguessed, nor would it surprise me to see somewhat of the nature of these powers revealed and explained within the observation of the present generation.

* * *

Here is the very latest from the musical Rialto. Charles Hackett, the tenor, upon taking a dive in the ocean, said:

"Now I am going to plunge into the high sea!"

He struck the mud and came up with a frog in his throat.

Your

MEPHISTO.

Mme. Langendorff's American Tour

Mme. Frieda Langendorff, the German contralto, who has already made general tours of America, returns to this country on January 1. On her next tour Mme. Langendorff will have the assistance of Betsy Wyers, the Dutch pianist. Among the recent bookings that have come in for these artists are Camden, N. J., Germantown, Pa., Lowell, Mass., Springfield, Mass., Waltham, Mass., a private recital at Winchester, Mass., Fort Wayne, Ind., Lafayette, Ind., Dubuque, Ia., and others. During April Mme. Langendorff and Miss Wyers will go to the Pacific coast under the direction of the Metropolitan Musical and Lyceum Bureau.

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LUDWIG HESS IN NEW YORK RECITAL

German Tenor Shows Ingratiating
Qualities in Program of
Songs

Ludwig Hess, the tenor, having given a taste of his quality at the Philharmonic concert on Sunday, further acquainted New York with his abilities when he appeared in recital at the Harris Theater on Tuesday afternoon. The house was well filled and Mr. Hess was liberally applauded for his work in the following program:

"Sei mir gegruesst," "Der Atlas," "Der Musensohn," "Erlkoenig," "Franz Schubert," "A Spirit Flower," Campbell-Tipton; "The Last Dance," Harriet Ware; "Cato's Advice" (eighteenth century), Bruno Huhn; "My Native Land," Hugo Kaun; "My Pretty Jane" (old English), Sir Henry Bishop; "Sandmaennchen," "Jan Hinnerck," "An die Geliebte," "Fussreise," "Verschwiegene Liebe," "Der Tambour," Hugo Wolf; "Du bist wie eine Blume," "Der Hidalgo," Robert Schumann.

Mr. Hess ranks unquestionably as one of the foremost exponents of the art of *lieder* interpretation that have been heard here since Wüllner. His emotional range is wide and whether delivering matter of such tragic caliber as Schubert's "Atlas" and "Erlkoenig," of the deftness and grace of "Der Musensohn," of the broad humor of the low German dialect song "Jan Hinnerck" or the tender sentiment of an-

other German folksong, "Sandmaennchen"—excellently arranged by himself—he is sure of extracting the full measure of their substance. He has the rare knack of coloring every salient word, every musical phrase with a wealth of significance. His enunciation is admirable and his English in particular a cause for rejoicing.

Mr. Hess's voice of beautiful natural quality is unhappily marred by incorrect production. This is unfortunate, for he is otherwise an artist of great qualifications, and the manner in which he knows how to avail himself of beautiful *mezza voce* effects seems to indicate that he could easily acquire that complete freedom and relaxation in the control of the vocal apparatus, the lack of which now induces throatiness in some of his tones. One wishes, furthermore, that he would restrict himself from the use of falsetto.

There were many musicians of eminence in the audience, and their welcome of the singer was of the heartiest. His program was not without many excellences. Of the three American songs on the list by far the best was Bruno Huhn's "Cato's Advice," in which the composer has reproduced English musical atmosphere of the eighteenth century with delightful results. Mr. Hess's own arrangement of two German folksongs were redemanded.

Walter Kieseewetter accompanied creditably. H. F. P.

Tenor John Braun Makes Marked
Progress in His Art

PHILADELPHIA, PA., Nov. 4.—The recent recital by John Braun, the tenor, proved that his voice has become richer and of

greater depth since his concert two years ago. A velvety lower note or two as well as lovelier timbre and flexibility in his higher tones was noticeable, particularly in the very beautiful "Israel in Captivity," Dvorak, and in Constantine Sternberg's "Sanges Preis." The recital was indeed a triumph of matured art used with an organ peculiarly endowed by nature with exceptional quality, range and sympathy. Much credit for his success is due W. Warren Shaw, the vocal instructor, under whom Mr. Braun has been studying for more than a year.

Zenatello and Maria Gay Return

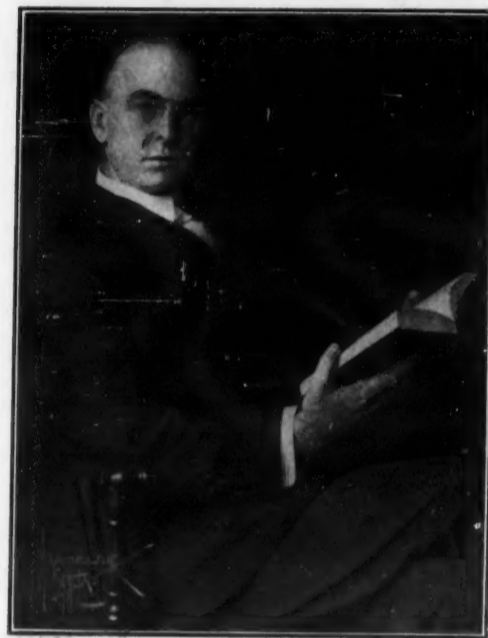
Giovanni Zenatello, the tenor, and his wife, Maria Gay, the mezzo-soprano, of the Boston Opera, arrived from Europe on the *George Washington* last Monday. They left immediately for Boston, where they will open in the two leading rôles of "Samson et Dalila." They reported that they had done no singing last Summer, but had spent their time honeymooning.

Haddon Squire is once more Fritz Kreisler's trusty accompanist this season in Europe.

Perley Dunn Aldrich Baritone

French

German



Italian

English

Photo by Haeseler, Phila.

Song Recitals a Specialty

PRESS COMMENTS:

PHILADELPHIA STAR: "A baritone Boncl."

ALBANY JOURNAL: "A baritone voice of great beauty."

NASHVILLE AMERICAN: "His mezzo voce is particularly sweet and pure."

PHILADELPHIA RECORD: "A singer of great artistic endowment."

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INTERESTING DATA FROM

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BOSTON CORDIAL TO STRANSKY

Surprisingly Large Audience Approves of His Directing of the Philharmonic—Apollo Club Concert—Leo Ornstein in Piano Recital and Ramon Blanchard in a Program of Songs

Bureau of Musical America,
120 Boylston Street, Boston, Mass.,
November 14, 1911.

A SURPRISINGLY large audience greeted Josef Stransky and the New York Philharmonic Society when they visited Boston and performed at Symphony Hall on the afternoon of the 10th. Surprisingly large because it is seldom that Boston shows as much curiosity about any visiting orchestra. When Gustav Mahler visited Boston a season ago the audience was smaller. When Richard Strauss first conducted in this city, with the Philadelphia Orchestra, the audience was no larger. Moreover, the audience took kindly to Mr. Stransky and his players.

There has not often been as much enthusiasm in the course of a concert by a visiting musical organization. The program consisted of the "Meistersinger" Prelude, *Elsa's Dream* from "Lohengrin," *Elizabeth's "Dich theure halle"* from "Tannhäuser," the "Siegfried Idyll," the Prelude and Liebestod from "Tristan," and the "Tannhäuser" overture. Mr. Stransky led a rousing performance of the overture, and in this performance showed that he followed no one's ideas but his own, even when interpreting standard works. He conducted with much freedom and elasticity as regarded tempi, but his modulations of the rhythmic current, at least in the first two numbers on the program, were perfectly logical and refreshing by reason of their individuality and appropriateness to the expression of the musical thought. The prelude became a most romantic tone-poem of inexhaustible life and poetry.

The Bostonian loves to sit on his perch and talk about the unapproachable tone-quality of the Boston Symphony Orchestra, and there are grounds for his pride, yet it was very good to hear the virile, muscular quality of tone of the New York Orchestra, the splendid stress and glow of the song theme as it flowed out of the preceding measures of the march of the Meistersingers. Mr. Stransky was careful of every detail, and presented occasional passages in a new light. No nuance escaped him. The voices were perfectly balanced, so that when three melodies were sounding at one time all three could be heard clearly and readily by the casual listener.

Mme. Galski is one of the few singers who has the voice and the spirit to reach and express the mood of the Liebestod, and her big tones sounded nobly with the ascending orchestra in the last transcendent measures. There was continual applause throughout the afternoon. There were repeated recalls for Mr. Stransky and Mme. Galski. Unquestionably the concert was one of the most successful of the orchestral concerts which have been given here in recent years.

The Apollo Club, of Boston, Emil Mollenhauer conducting, gave its two hundred and twelfth concert in Jordan Hall on the evening of November 7. Mme. Nina Dimitrieff and Mr. Ivan Morawski, of the Apollo Club, were assisting soloists. The audience was of goodly proportions, and was as enthusiastic as the audiences which attend these concerts season in and season out can well afford to be. For Mr. Mollenhauer has developed the fine body of male voices at his command to the point where the performances of the Apollo Club are models of their kind. About every possibility of the male chorus is displayed in their work and this seems about as flawless as human performances may be. The program was as follows:

Peasant's Wedding March, A. Sodermann; Ring and Rose (folk song); aria from opera, "Pique Dame," Tchaikovsky; "Pack, Clouds Away," Chadwick; "O World, Thou Art Wondrous Fair," F. Hiller; four American Indian songs by Charles Wakefield Cadman, arranged for men's voices by H. L. Heartz; "From the Land of the Sky-Blue Water," "The White Dawn Is Stealing," "Far Off I Hear a Lover's Flute," "The Moon Drops Low," "I Love My Love," Arthur Foote; Friar Tuck's Song, from Sullivan's "Ivanhoe"; "Autumn," L. V. Saar; songs, "The Rose Leaves Are Falling Like Rain," Hadley; "Berceuse," Chaminade; "To a Messenger," F. La Forge; "Invictus" (after Henley), Bruno Huhn.

Mme. Dimitrieff was applauded with especial warmth after the Berceuse of Chaminade, which she sang with taste and clean enunciation, and in this song her voice was heard at its best. There is little more that can be said of the admirable organization which Mr. Mollenhauer directs so successfully. Friar Tuck's Song, in which the solo part was taken by Mr. Morawski, was repeated, and this was not the first encore of the evening. The songs by Charles W. Cadman found especial favor. Whether Mr. Cadman has written music which bears

the genuine stamp of the aboriginal spirit what man can tell? More important is the fact that he has made some very agreeable music. Nothing on the program was more successful with the audience. At this concert the pianist was Carl Lamsen and the organist Grant Drake. O. D.

Leo Ornstein, a young pianist of indisputable gifts, played for the first time in Boston, in Steinert Hall, on the afternoon of November 9. His program was as follows:

Prelude, Choral and Fugue, César Franck; two movements from Sonata in A Minor, Schubert; Nocturne in E Major, Impromptu in A Flat, Etudes in E Minor, F Major, G Flat Major; compositions by Leo Ornstein, "Paris Street Scene at Night," Nocturne, "In the Style of Scarlatti," "Hommage à Rameau," Jardin sous la Pluie, Debussy; Twelfth Rhapsody, "Liebestraume," "Au Bord d'une Source," "Mephisto Waltz," Liszt.

The consensus of opinion on this occasion was that Mr. Ornstein displayed gifts of so genuine a nature, and had covered such an unusual amount of ground for so young a man (he is in his seventeenth year) that further study, rightly directed, and the artistic maturity which comes with years and experience should place him in the ranks of the foremost pianists of the day. His technical acquirements, the warm singing tone that he produces, and his feeling for pianistic effects were recognized on all sides. The Boston Advertiser said in part: "The old Abbé Liszt could write music descriptive of the infernal regions better than anyone else. His 'Mephisto' waltz is a stunner—a horribly cacophonous and hideous mass of sounds, which Lucifer himself would have difficulty in making intelligible. In this work Mr. Ornstein seemed to be possessed of his Satanic majesty and he gave us a performance that was marvelous in its mastery of the impossible technical problems involved and in the force of its fiendish splendor." There was a large and cordial audience.

Ramon Blanchard, of the Boston Opera Company, and régisseur of the Opera School of the New England Conservatory of Music, gave a recital in Jordan Hall last Wednesday evening before an audience which filled the hall to overflowing, and which applauded the singer warmly. The program was as follows:

Prologue to "Pagliacci," Leoncavallo; "Aprile," Tosti; "Fior che langue," Rotoli; "Ninon," Tosti; "Elégie," Massenet; "J'ai pleuré en rêve," Hue; "Goodbye," Tosti; "O Let Night Speak of Me," Chadwick; "Mia Patria," Alvares; "Los ojos verdes," Aguirre, dedicated to Mr. Blanchard.

Mr. Blanchard has many friends and admirers in Boston who have enjoyed and appreciated his work as a member of the Boston Opera Company during the past two seasons. He has the dignity and poise which comes from long and varied experience, and his interpretations are those of the true artist. His voice is of delightful quality and is employed with fine discretion. His enunciation is a model by which young singers should be guided, and his English is far better than that used by the majority of foreign artists. He was obliged to repeat both of the songs in English, Tosti's "Goodbye" and a song by Chadwick, and also added a number at the close of the program. He was ably assisted by F. Stuart Mason, accompanist. D. L. L.

MRS. ZEISLER IN CHICAGO

Introduces Several Novelties in Annual Recital There

CHICAGO, Nov. 13.—The annual recital of Fannie Bloomfield Zeisler, under the direction of F. Wight Neumann, given Sunday afternoon at the Studebaker Theater, prior to her foreign tour, attracted as usual a very large and extremely musical audience. From all points of view the event was of the "red-letter" description. Never has this distinguished pianist given a better exposition of tonal beauty or technical brilliancy, and the program throughout was given with a finish and sparkle that carried joy and conviction continuously. She gave a new interpretation of Brahms's Rhapsody No. 4, that was striking, and the Ballade, op. 23, by Chopin, had a reading that found the highest favor. The bustling difficulties of the Schumann Toccata were swept aside with a grace that amazed her listeners, and her reading of "Warum" was remarkable for its expressiveness.

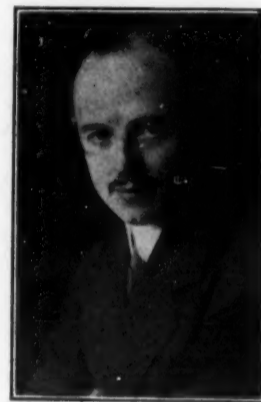
Of the novelties on her program Cyril Scott's "Danse Nègre," though conventional, was, nevertheless, decidedly effective. This particular piece does not reflect

Debussy, who has manifestly been Scott's model in his more ambitious works, Cheviard's facile pen contributed a "Thème Varié," tuneful but more or less inconsequential. Another clever bit was Raoul Pugno's "Serenade to the Moon," true moonshine melody, daintily spun from the magic fingers of Mrs. Zeisler. Equally engaging was the Etude de Concert by Schoesser and a pyrotechnical finale was furnished by Liszt's F Minor Etude and the C Sharp Minor Rhapsody, both given in the most finished style of pianistic art. There were many recalls and many flowers. C. E. N.

HOLGER BIRKEROD'S SUCCESS

Danish Baritone Returns from Concert Tour Through the West

Holger Birkerod, the eminent Danish ballad singer, has returned to New York from a most successful concert tour in the West. He was received enthusiastically everywhere on his tour not only by his compatriots, but also by Americans, who acclaimed him as a fine interpreter of the classic German lied and modern American songs.



Holger Birkerod

Among his successful appearances were recitals in Racine, Wis., and Council Bluffs, Ia. In the latter city he held his audience spellbound for two hours, singing Swedish, Norwegian and Danish folk songs and ballads and modern songs, both German and English. Though the major part of the audience was composed of Danes, the Omaha Bee said that "though only the Danes could understand the language, the rare voice spoke in the universal language of music to all ears."

BOSTONIANS IN BROOKLYN

Mme. Schumann-Heink Appears There with Fiedler's Orchestra

The opening weeks of Brooklyn's musical season would seem incomplete without some program presenting Mme. Schumann-Heink and accordingly Friday evening found her as soloist in the all-Wagner program presented by the Boston Symphony Orchestra in its opening concert. Mme. Schumann-Heink's interpretations, both of the *Erda* and the *Waltraute* excerpts, were strikingly effective and won many recalls. Fiedler was perhaps most nearly satisfactory in the final number, the "Tannhäuser" overture. He paints in bold strokes from a palette of sharply contrasting colors, but with not over-much attention to detail, considering the possible resources of the wonderful organization at his command. Other members were "Die Meistersinger" overture, the prelude and Liebestod from "Tristan und Isolde," the prelude to "Lohengrin" and for curiosity's sake two arias from "Rienzi."

Dippel Promises Three Novelties to New York

Three novelties are on the complete list of six operas to be presented at the Metropolitan Opera House by the Chicago-Philadelphia company in its brief season that begins next February. The dates for the performances were announced this week by Andreas Dippel as Tuesday evenings, February 13, 20 and 27, and March 5, 12 and 19.

The novelties to be heard are "Cendrillon," by Massenet; "I Gioielli della Madonna," by Ermanno Wolf-Ferrari, and "Das Heimchen am Herd" ("The Cricket on the Hearth"), by Karl Goldmark. These operas will be given respectively in French, Italian and German. The other three evenings will be devoted to "Carmen," with Mary Garden in the title rôle; "Thais" and "Samson et Delila." Cleofonte Campanini will conduct the works in French and Italian, while Alfred Szendrei will conduct the Goldmark opera.

The Zoellner Quartet Tour

The Zoellner String Quartet is to come to America in March, 1911, for a three months' tour, their first concert taking place in New York on March 4. Other bookings for this combination include a recital with the Harvard Musical Association, and recitals in Boston, Winchester, Mass., and Portland, Me. They are also booked for Toledo, Ohio, Chicago, Washington, St. Louis and Dubuque, Iowa.

MR. DAMROSCH DRAWS FROM THE CLASSICS

Handel, Mozart and Beethoven Music Comprises New York Symphony Program

The second Friday afternoon subscription concert of the Symphony Society of New York, Walter Damrosch conductor, was given at the Century Theater on the afternoon of November 10. The program was as follows:

Handel, Concerto for Strings in D Major; 1, Maestoso, Allegro; 2, Presto; 3, Largo, Menuet; 4, Finale; Mozart, Masonic Funeral Music; Beethoven, Symphony No. 5 in C Minor.

The Handel was in the usual honest and sledgehammer manner of that master, and showed the strings of Mr. Damrosch's orchestra to be, if not greatly brilliant, at least excellent in tone quality and precision. The presto might well have suggested to Schubert his famous Scherzo in the third movement of the symphony in C major. An element of rough drollery in this movement, however, offers a slight suggestion of Beethoven. The Largo was particularly moving and was very sympathetically interpreted. Messrs. Mannes and Saslavsky rendered well the parts allotted to solo violins, and Mr. Kefer did the same for the solo cello parts.

Particular interest centered in the "Masonic Funeral Music" of Mozart. Not much is known as to the real attitude of Mozart to the mysteries touched upon in Masonic teaching. It was undoubtedly of a religious nature, and there is entire reason to believe in the depth of Mozart's sincerity. The "Masonic Funeral Music" attests this, if nothing else did. It is music of profound eloquence and undeniable inspiration. There are flashes of genius in the orchestration, as in the case of certain low and hollow sounding notes in the brass which have a very strange effect upon the listener, in the relation in which they occur. This music was greatly appreciated by the audience. It should be heard more frequently.

The program closed with the fifth symphony. Mr. Damrosch's reading of which was heard and commented upon in connection with the previous Sunday program.

Miss Parlow Soloist at Sunday Concert

Kathleen Parlow, violinist, was the soloist at the third Sunday afternoon subscription concert of the Symphony Society of New York, Walter Damrosch conductor, at the Century Theater, Sunday afternoon, November 12. The program was as follows:

Rachmaninoff, Symphony in E Minor; 1, Largo, Allegro Moderato; (2) Allegro Molto; 3, Adagio; 4, Allegro Vivace; Bruch, Scotch Fantasy, for Violin Solo; 5, Berlioz, Overture, "Benvenuto Cellini."

Mr. Damrosch, usually so excellent a program maker, was scarcely as successful as usual in the construction of this program, for after the particularly modern and richly colored texture of the Rachmaninoff, Bruch and Berlioz formed a diminuendo of anticlimax, which made it difficult for the two latter works to hold a due measure of attention.

This second symphony of Rachmaninoff grows upon rehearing. A certain moderation in the temperament of the composer throws the hearer at first off his guard. Rachmaninoff lets his forces come into play easily and without straining, but once aroused they are of tremendous power. The momentous climaxes of the first movement reminded one of the "mighty name" of the Kabbalists "that rusheth through the universe forever." Their power is literally terrible. The second movement showed itself to be strong in its vitality and individuality. Of particularly memorable beauty was the clarinet and horn duet at the opening of the Adagio, and in the last movement is a passage of striking imaginative quality, consisting of simultaneous descending scales taken at different tempi.

Miss Parlow brought with her her invariable atmosphere of convincing artistic sincerity. Her work throughout was full and beautiful in tone and highly refined and tempered in shading. The fineness of her artistic personality redeemed the anticlimax which Bruch's work in itself constituted after the Rachmaninoff. She scored a triumph and was recalled many times. Mr. Damrosch gave her a very sympathetic accompaniment.

The Berlioz Overture sounded thin and vapid after what had preceded it, although it was possible to enjoy the achievements of that Aristophanes of the flute, Mr. Barrère. Berlioz must be accorded the power to allot to the various instruments of the orchestra phrases eminently suitable for them, but he gives the impression of having had no harmonic talent whatever. ARTHUR FARWELL.

MR. AND MRS. EDDY IN DETROIT RECITAL

Organist and Contralto Win Favor
in Finely Selected
Program

DETROIT, MICH., Nov. 8, 1911.—Clarence Eddy and Mrs. Eddy appeared last Friday evening and Saturday afternoon in two organ and song recitals at the North Baptist Church. Lovers of organ music always look forward to a recital by Mr. Eddy and the artist pair were greeted by audiences of a goodly size. The principal numbers on the Friday evening program were a Festival Prelude and Fugue on "Old Hundred" by Mr. Eddy; Jean Sibelius's tone-poem, "Finlandia," arranged for organ by H. A. Fricker; Weber's "Euryanthe" overture, arranged by Samuel P. Warren, and two movements of the seventh sonata by Alexandre Guilmant. Mrs. Eddy was heard in a Saint-Saëns's aria, "Amour viens aider," from "Samson et Dalila," and in English and German songs. The Saturday afternoon program included the Toccata in F by Bach, Suite in C, op. 205, by Homer Bartlett; Prelude to "Die Meistersinger" and Pilgrims' Chorus from "Tannhäuser," both arranged for the organ by Mr. Eddy, and other short numbers. Mrs. Eddy again contributed a number of songs.

The Ann Arbor-Detroit branch ("Ortsgruppe") of the International Music Society held its first meeting of the season at the Hotel Fuller on Friday evening last. Among those present at the informal supper were Prof. Albert Stanley, president of the "Ortsgruppe," and of the American branch of the society; William Howland, Albert Lockwood, Samuel Lockwood and Mr. Moore, of Ann Arbor; Frederic Alexander, director of the State Normal School of Music at Ypsilanti, and F. L. York, of Detroit. Professor Stanley gave an interesting résumé of his experiences in London last June as American delegate to the Congress of the International Music Society. According to Professor Stanley, the American membership of the society is now fourth largest in number, ranking next to that of France, and great interest was shown at the congress by members from other nations in the large increase in membership in this country.

The Orpheus Club, the men's singing society of Detroit, gave its first concert on Friday evening in the Church of Our Father. The club is under the direction of Charles Frederick Morse this season, and was assisted by the quartet from the Brick Church in New York. The audience was not nearly so large as the program of the evening merited. E. H.

POWELL IN INDIANAPOLIS

Violinist Heard to Fine Advantage—
Van Eweyk Assisting Soloist

INDIANAPOLIS, Nov. 11.—Maud Powell, violinist, was heard in recital at Tomlinson Hall under the People's Concert direction on Friday evening. Miss Powell has been heard here before, but never under such favorable circumstances as Friday night. The large auditorium was crowded to the doors. Arthur Van Eweyk, bass-baritone, and Waldemar Liachowsky, at the piano, assisted.

Mr. Van Eweyk opened the program with a splendid group of songs, among them "Edward," which was given perhaps the best interpretation ever heard here. At no time was the dramatic nature of this composition exaggerated, and the artist displayed all the vocal power called for. His Schumann group was especially well given also.

Miss Powell was greeted in a manner worthy of an artist of her caliber. The concerto was the D minor, op. 22, by Wieniawski, which gives the artist full play for all sorts of technical feats. Two Hungarian dances and the César Cui "Russian Cradle Song" were splendidly played, as was the Sarasate "Spanish Dance."

Mr. Liachowsky, at the piano, gave the best of support as accompanist for both artists. M. L. T.

Busy Days for Maude Klotz

Maude Klotz, the popular Brooklyn soprano, has been kept busy lately filling concert engagements. On November 10 she sang for the Class Teachers' Organization in Brooklyn and was enthusiastically received by an audience of more than 2,000. On November 18 she gives a recital for the German Club of Hoboken, and on December 3 she will be the soloist with the Williamsburg Sängerbund. On the 9th she will be the soloist in "The Messiah" at the

Forty-seventh Regiment Armory, the chorus being the Brooklyn Sunday School Choir, consisting of 2,000 adult voices. On the 17th Miss Klotz will be heard in joint recital with Marcus Kellerman, the baritone, and she has been booked so heavily in the East for the coming Spring that her managers, Messrs. Kuester & Richardson, found it necessary to abandon a proposed Western tour.

NEW KANSAS CITY ORCHESTRA'S DEBUT

City's Pride Stirred in Organization
of Its Own Under
Carl Busch

KANSAS CITY, MO., Nov. 11.—The new symphony orchestra made its debut on Tuesday afternoon at the Schubert Theater, under the most favorable circumstances. Every seat in the theater was occupied, and a more enthusiastic and appreciative audience could not be found. It was very evident from the ever-ready applause that the music-lovers of our community are delighted with the prospect of an orchestra of our own. Carl Busch, conductor, received an ovation when he appeared.

Everyone was surprised at the splendid performance, considering that the orchestra had been in rehearsal but three weeks, and great credit is due Mr. Busch for the remarkable progress made.

The Mozart Symphony in E Flat Major was given an excellent reading, and was indeed a severe test in smoothness and exactness, and the dainty grace so characteristic of Mozart's music. The performance would have done credit to a much older organization. The prelude to the third act of Victor Herbert's "Natoma," being so very modern, was doubly interesting, and Mr. Busch's thorough knowledge of the Indian style manifested itself in his masterly interpretation. Percy Pitt's "Air de Ballet" was daintiness itself, and was so enthusiastically applauded that it was repeated. Frederick Curth, concertmaster, had fine opportunity to display his beautiful singing tone.

Other numbers were the "Vorspiel" from "Die Meistersinger," the entr'acte, "Sevilana," from Massenet's "Don César de Bazan," Saint-Saëns's barcarolle, "A Night in Lisbon," and the "Torchlight Dance" from Rubinstein's "Feramors."

The soloist, Gertrude Rennyson, made a fine impression in her several numbers. In her singing one finds the maturity and satisfying art of a true interpreter of Wagner; the "Elsa's Dream" from "Lohengrin" was beautifully sung, and in the group of songs embracing "On the Wild Rose Tree," Rotoli; "La Cloche," Saint-Saëns, and Grieg's "Ein Traum," her tones were essentially sweet and clear.

Sousa and his peerless band gave the second concert in the Woodward-Mitchell series, at the Willis Wood Theater, on Friday afternoon. Mr. Sousa has reached the pinnacle of perfection in band music, and whether he is playing the impressive Overture Solenne "1812," by Tchaikowsky, or one of his rousing marches, one feels that it could not be better done. His soloists are all splendid artists: Herbert Clarke, cornetist; Virginia Root, soprano, and Nocoline Zedeler, violinist. M. R. W.

Kathleen Parlow Gives Violin Recital at
Smith College

NORTHAMPTON, MASS., Nov. 9.—Kathleen Parlow, violinist, gave a recital at Smith College last evening and further strengthened the good opinion she created at last Spring's festival. She demonstrated that she possessed all the qualifications of greatness, both technically and from the standpoint of poetic interpretation. Her tone was surpassingly brilliant, and she played with noble breadth, finish of phrasing and absolutely correct intonation. Her program began with the familiar Bruch G Minor Concerto. After that came a Gluck "Melodie," Tartini's "Variations on a Corelli Theme," Tchaikowsky's "Serenade Melancholique," a Schubert "Moment Musical" and A. Walter Kramer's "Old English Dance." This last number, which was dedicated by the composer to Miss Parlow, proved to be of most ingratiating charm and melodic beauty. It was delightfully played and enthusiastically redemanded. W. E. C.

Ruth Harris with McIntyre Trio

Ruth Harris, soprano, was the soloist with the McIntyre Trio in concert in Summit, N. J., on October 30. This was the first of a series of three concerts by the trio and was most successful. Miss Harris was well received and proved to be an artist of fine ability.

FIRST CONCERT BY ST. LOUIS SYMPHONY

Conductor Zach Presents An "All-
Liszt" Program with Harold
Bauer Soloist

ST. LOUIS, Nov. 11.—The orchestral season was auspiciously opened here yesterday afternoon by the St. Louis Symphony Orchestra under the direction of Max Zach, in an "all-Liszt" program in honor of the centenary of the famous composer. It was the first performance under the new arrangement for Friday matinees and the players were greeted with a very fair-sized audience which also was very enthusiastic. Although comprising only four numbers, the program, which started at four o'clock, lasted until after six. Harold Bauer, the pianist, was the soloist.

Mr. Zach chose as his opening number the "Faust Symphony," which required a full hour to play. The "stage fright" of the musicians was soon worn off and they entered the work with great spirit. The first Movement was given a beautiful reading, and the "Marguerite," the second one, though not quite so brilliant as the first, was nevertheless very well done. In the third or "Mephistopheles" movement, the string section in particular proved its many capabilities.

Next followed the "Hungarian Fantasy" for piano and orchestra and Mr. Bauer played this with such ease and yet with such force and feeling that the audience scarcely could wait for him to finish before it burst into a storm of applause. He played an "Etude" for an encore that was in striking contrast with the preceding number. The clearness of his tones and the elegance of his style showed what a wonderful pianist he is.

Mr. Zach then gave the symphonic poems, "Les Préludes," which also was warmly applauded. Mr. Bauer closed the program with the "Danse Macabre," with such "glissandos" as have rarely ever been displayed here by any artist. Mr. Zach gave him a faultless accompaniment. H. W. C.

STRANSKY IN SPRINGFIELD

Wagner Program by Philharmonic with
Gadski Soloist

SPRINGFIELD, MASS., Nov. 9.—The most notable musical event here recently was the concert given last evening by the New York Philharmonic at the Court Square Theater. Mme. Gadski was the soloist and the entire program was devoted to Wagner. The soprano sang two arias from "Tannhäuser" and "Lohengrin" in so beautiful and finished a style that she was compelled to repeat one of them. The new conductor, Mr. Stransky, produced a very deep impression by the virile and authoritative manner in which he conducted the "Siegfried Funeral March," "Tannhäuser" Overture, "Meistersinger" Prelude and the "Liebestod" from "Tristan and Isolde." He also gave a very poetic reading of the "Siegfried Idyll" and was applauded by a very large audience.

Other concerts of importance have been the piano recital by Felix Fox, the concert of the Trinity Juniors' Orchestra and the superb playing, on November 13, by the Kneisel Quartet. A very impressive piano and violin recital was also given, on November 10, at the residence of Robert Haven Schaffer. W. E. C.

Lilla Ormond to Wed

BOSTON, Nov. 9.—Lilla Ormond, the concert contralto, who has appeared several times as soloist with the Boston Symphony Orchestra and who is known to music lovers throughout the country, has announced her engagement to marry Ray Dennis, member of an engineering firm of New York. The couple will tour the world after the ceremony which is to take place in Brookline next April. They will live in New York. Mr. Dennis was graduated from Yale in 1898 and was noted as an athlete in his college days.

Fritz and Lucie Bruch in Recital

A joint recital was given by Fritz Bruch, a young 'cellist, and his younger sister, Lucie Bruch, violinist, at Carnegie Lyceum, New York on Tuesday afternoon, November 14. This kind of entertainment is not very well liked by music lovers in a great city, and when, as in this case, the performers are little more than accomplished students of their respective instruments the thing becomes a bit tiresome. Mr. Bruch played compositions by Goltermann and

Popper, while Miss Bruch presented the old-fashioned Vieuxtemps "Ballade et Polonoise," a tiresome work of little or no musical value. The excellent work of the accompanist, André Benoist, lent much pleasure to the moderate-sized audience and assisted materially in making the afternoon endurable.

\$500,000 GIFT TO THE PHILHARMONIC

Will of Joseph Pulitzer Makes
Bequest Subject to Important
Conditions

The will of Joseph Pulitzer, late proprietor of the New York *World*, which was filed for probate on November 14, contains a bequest of \$500,000 to the Philharmonic Society of New York. The bequest is subject, however, to certain conditions, and, if these are not complied with, it is ordered that the bequest be revoked.

There was also a provision in the will for a \$1,500 traveling scholarship to be awarded by an advisory board to the student of music in America deemed "the most talented and deserving" in order that he may continue his studies with the advantage of European instruction.

The bequest to the Philharmonic Society was made in the following terms:

"I give and bequeath to the Philharmonic Society of the city of New York the sum of \$500,000 to be known as the Joseph Pulitzer bequest; I direct that the income of such fund be applied and used to perfect the present orchestra and place it on a more independent basis and to increase the number of concerts to be given in the city of New York, which additional concerts I hope will not have too severely classical programs and be open to the public at reasonable rates, and to recognize in them my favorite composers, Beethoven, Wagner and Liszt."

In a codicil to the will Mr. Pulitzer provides that if after three years from the date of his death the society does not become a membership corporation, organized under the laws of the State of New York, representing the general public, and with "a membership of not less than one thousand persons paying dues," the bequest shall be revoked.

It is believed that the acceptance of the bequest on these conditions will necessitate a complete reorganization of the society. The Philharmonic is at present a co-operative organization; in fact, the oldest co-operative orchestra in the world, and it is believed that increasing the membership to one thousand persons will destroy the old co-operative agreement which has been in force since the society was founded in 1842.

Kneisel Quartet at Cooper Union

A concert by the Kneisel Quartet was the first event in the season of the People's Symphony Club, at Cooper Union, New York. The concert was given last Tuesday night, and the large and well pleased audience that assembles annually for this event was in evidence. Beethoven's Quartet in F Minor, two movements from Debussy's Quartet in G Minor and Haydn's C Major Quartet were on the program.

Boris Hambourg to Appear With Russian Symphony Orchestra

Boris Hambourg, the noted 'cellist, has recently been making a number of records for the phonograph companies. Among his numbers are Saint-Saëns's "The Swan," Tchaikowsky's "Chant Sans Paroles" and two old Italian compositions from the eighteenth century, which he played at his New York recital last year. He will be the soloist at the concerts of the Russian Symphony Orchestra at Carnegie Hall, New York, on December 2 and 3, when he will play Tchaikowsky's "Variations on a Roccoco Theme," and with the Harlem Philharmonic on December 14.

Le Brun Opera Company Scores

CHICAGO, Nov. 14.—The Antoinette Le Brun Grand Opera Company, under the direction of Fritz N. Huttman, is one of the most pretentious and profitable propositions touring under the direction of the Redpath Musical Bureau this season. They started their traveling season less than a fortnight ago and everywhere they have appeared up to date they have made an impression that has resulted in immediate rebooking. Antoinette LeBrun, the prima donna of the company, has made a most pronounced individual hit. C. E. N.

MORE LISZT CONCERTS IN BERLIN

Orchestral Programs Under Chessin and Nikisch—Heinemann's Farewell Song Recital—Americans in Berlin Music

Bureau of Musical America,
Berlin, Germany, Goltzstrasse 24,
October 26, 1911.

ONCE again our old and ever-welcome friend, Dr. Alexander Chessin, the Russian conductor, gave us an opportunity to hear him in the Philharmonic on Thursday evening. As is to be expected in this Liszt-mad era, the program consisted exclusively of Liszt compositions, but fortunately not principally of those works with which we have gradually become saturated. "Orpheus," "Hamlet" and "Mignon's Lied" were an ample recompense for the all-too-frequently heard Concerto in Flat Major, which was freely distorted by Mark Meytschik, who has evidently not yet completed his senior year at the Conservatory. Dr. Chessin again displayed those qualities which we have often had occasion to admire in him, such as lucid painting of the melody, dash, careful regard for details, without ever becoming pedantic, and a graceful outlining of every phrase.

It has been reported from various sources that Eugen d'Albert intended returning to the stage as concert pianist. The artist has been approached for a verification of these reports, however, and has positively denied any such intentions. It is not improbable that d'Albert will assist publicly at a single charitable concert in the coming season, but this will be the only exception.

Rose and Ottilie Sutro, sisters, were heard on two pianos in the Beethoven Saal October 18 and performed their task in a praiseworthy manner. Although the library from which pieces for two pianos can be chosen is, of necessity, comparatively limited, the program left nothing wanting in length or choice. The large audience followed the performance with keen interest and lively applause.

Compositions by Fritz Lissauer were given their first hearing in the Blüthner Hall Thursday. For the interpretation of his creations the composer had chosen most reliable artists in Severin Eisenberger, piano; Hans Kindler, 'cello; Professor Hugo Heerman, violin, and Paul Reimers, tenor. The works with which he made us acquainted consisted of a Trio in F Major, a group of songs and a Sonata in D Minor for piano and 'cello. The assisting artists contributed their eminent artistic ability with the serious intention of achieving a success for these novelties, but their endeavors, through no fault of their own, were not crowned with the desired result. To their performance alone was the encore of one or the others works due. The great shortcoming of Lissauer as a composer is his apparent lack of any individuality. He oscillates between modern impressionistic music and the commonplace. The passing success of one or two songs was more the result of the words than of the musical setting.

In the Sing Academy on Saturday evening a concert of more than passing interest was the event. Charlotte Boerlage-Reyers, a concert singer who has been

gradually attracting widespread attention, gave a concert with the young Hungarian violinist, Emil Telmanyi, who has a more pronounced talent than one is accustomed to finding in so-called "discoveries," and the Philharmonic Orchestra. Mme. Boerlage-Reyers is a dramatic concert soprano, whose voluminous vocal material enables her to assert herself with splendid effect with the largest orchestral body, without ever falling into the manners of operatic



Charlotte Boerlage-Reyers, Concert Soprano, Who Has Attracted Much Attention in Berlin

artists, whose broader style of singing frequently produces an effect of crudeness in the concert hall. She sang the concert Aria, op. 94, of Mendelssohn, and the Aria "Ah! Perfido," Beethoven, revealing splendid interpretation, style and tone production. Her rich soprano is possessed of a noble, victorious brilliancy, especially in the register of the head voice, the middle voice still requiring greater substance. Emil Telmanyi, the violinist, conquered the audience by a dazzling technic and a temperament that follows an individual initiative and not tradition. The young virtuoso imbues his renditions with a personal note of such charm that the hearer quickly realizes that he is listening to a born artist. Telmanyi played the Concerto in D Minor, Vieuxtemps, as I have not heard it played by many older and more experienced violinists. The last number was a novelty for Berlin—Elgar's Violin Concerto in E Minor, op. 61. The concerto is the work of a master musician who at times even displays sparks of true genius. Its chief defect is its great length. Forty-five minutes for a concerto is entirely too long.

The orchestra of the Stern Conservatory is showing results under its new and able drillmaster, who is an American. Sam Franko, of New York, has taken charge of the orchestral classes and very much to their benefit. At the final annual concert

of the Conservatory the program was devoted entirely to Liszt. Under Mr. Franko "Les Préludes" was played with astonishing precision, finish and tone volume, for such youthful musicians. The climax was attained in a manner that would have done credit to almost any experienced orchestra. The program included also a lecture on Liszt's personality, various piano solos and two concertos (E Flat Major and the Hungarian Fantasia); the "Angelus," for stringed orchestra; a march, "Vom Fels zum Meer," for large orchestra, songs and a violin solo. All the performances gave ample proof of the serious and conscientious work to which the students are held in the conservatory.

Mme. Blanche Corelli, the Berlin singing teacher, gave a reception on Sunday afternoon in honor of Theodor Habelmann, of New York, who, as many will know, was the first *Lohengrin* in America and who, for many years, was director of the school for opera which he founded.

Liszt Program by Nikisch

The second Philharmonic Concert was also under the sign of Liszt. Nikisch chose an entire Liszt program—the symphonic poem "Festklänge," the "Totentanz" and the "Faust Symphony." The assisting artists were Alexander Siloti and Felix Senius, the male chorus being represented by the *Berliner Lehrer Gesangsverein*, under Felix Schmidt. The introductory number produced such a profound effect under the compelling mastery of Nikisch that the inspiration of it extended over the entire evening. Especially to honor the memory of the master, his famous pupil, Alexander Siloti, had been chosen as soloist and played his own transcription of the "Totentanz," causing unbounded admiration by his plastic rendition of this work, which he transcribed according to personal suggestions by Liszt. The last number, the "Faust Symphony," was played with all Nikisch's incomparable art as conductor. Felix Senius sang the difficult tenor solo in a manner befitting his reputation, and the male chorus again proved that it fully deserves the excellent name which it has acquired within the last ten years.

Alexander Heinemann gave his second and last song and ballad recital in the Beethoven Hall on Tuesday evening before a well filled house. A slight indisposition prevented the singer from manifesting his splendid vocal material with customary effect. But Heinemann's incomparable art was there, and that to no small degree. With the passing years this splendid concert artist has learned to put more emphasis upon his art than upon the mere display of the beauty of his vocal means, an evolution that every one must go through before he can lay claim to the name "artist." Never before has Heinemann produced a chest piano of such exquisite effect. His interpretation ever has a well thought-out meaning and his enunciation is flawless. It is also refreshing to hear a singer of such musicianship. He attained his greatest effect with Schubert, Taubert and the ever grateful "Archibald Douglas," in which he very cleverly characterized vocally the three persons in the ballad. The large audience showered the popular baritone with spontaneous and pro-

longed applause, bidding him a fitting farewell before his American tour.

On Wednesday, October 25, Clara Drew, the American contralto, was heard as assisting artist at a lecture concert given in the Choralion Saal. Miss Drew sang "Al-lerseelen," by Strauss, "Sandmaennchen," Brahms, and "Erste Gesänge," No. 4, Brahms. Miss Drew has left for London and expects to sail from Liverpool on November 2 for an American tour.

Flora Field, a very talented American violinist from New York, who has been a pupil of Leopold Auer in St. Petersburg, has come to Berlin to study with Sam Franko, the violinist and conductor of New York.

Caruso's Berlin Appearance

A Caruso guest appearance at the Berlin Royal Opera has come to be considered in Berlin as a social event in the framework of a gala performance. On these evenings—only three in number each season—there is a reunion of the entire court, the diplomatic corps, the higher military officials and leading members of the world of finance and art circles. So it was at Caruso's first guest performance as *Nemorino* in Donizetti's "Elisir d'Amore" on Tuesday evening. The royal family and the court, as well as the majority of the diplomatic corps, attended the performance. In a small secluded box might have been seen the still heroic figure of Germany's greatest dramatic tenor of former years, Albert Niemann, who is to-day one of Caruso's most ardent admirers.

Caruso's voluptuous tenor has grown decidedly more baritone since I heard him last. The manly, resonant timbre of his voice of to-day involuntarily conjured the possible picture of Caruso singing *Lohengrin*. But it was with his art that the tenor appealed to the audience on Tuesday far more than with the sensuous beauty of his voice. Each tone is attacked with perfect accuracy, yet with the lightness of a feather falling on water. The flexibility of Caruso's voice is to-day possibly greater than ever before. But it was with a talent hitherto unknown to many that Caruso surprised his hearers—the tenor can be funny! A recently developed or hitherto latent gift of humor is unquestionably his. An amusing and involuntary intermezzo occurred in the second act, when the quack doctor *Dulcamara* asked *Nemorino*: "Have you any money?" The reply of poor *Nemorino-Caruso*, whose income is estimated at \$400,000 per annum and who was getting 10,000 marks for that evening, of "No," awakened a spontaneous ripple of laughter in the audience, the Emperor joining heartily in the merriment.

Besides the evening's guest Frieda Hempel deserves the palm for her *Adina*. Her voice was like a silver bell, clear and flexible, placed where it should be and utilized to the best possible artistic advantage. She displayed a taste in her singing, a vivacity of temperament such as we have never noticed before, and her acting also was beyond reproach.

The event of a Caruso guest performance means something in Berlin. Tickets were not to be had on the same day, excepting from agents, who received as much as 70 and 100 marks for an orchestra seat.

O. P. JACOB.

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PITTSBURGH'S FIRST IMPORTANT CONCERT

**Christine Miller, with Thomas
Orchestra, Triumphs in Her
Home Town**

PITTSBURGH, NOV. 13.—It was a signal triumph that Christine Miller scored in Pittsburgh last Tuesday night. And it was more a triumph because she achieved it at the hands of a Pittsburgh audience—an audience of her home town.



Christine Miller

The popular Pittsburgh contralto was the soloist at the opening series of symphony concerts given by the Theodore Thomas Orchestra, under the auspices of the Pittsburgh Orchestra Association. It marked the real beginning of the local musical season, and was an event of intense interest to musical Pittsburghers.

It was the first concert of a symphony series in which Miss Miller ever sang in Pittsburgh, although she has appeared in many such concerts elsewhere. She faced a critical audience, but won its instant favor, and it was one of the largest audiences ever assembled in Pittsburgh, outside of Exposition Hall, to listen to a symphony concert.

Miss Miller's opening offering was Verdi's aria, "O Don Fatale," from "Don Carlos," which enabled her to demonstrate that she has a voice of wide range and rare

flexibility. Her second offering was Debussy's air of *Lia*, from "L'Enfant Prodigue," and she sang the lines with splendid feeling and expression, putting her very soul into her work. Her work was so much applauded that she sang an aria from "Faust" after repeated encores.

The work of the orchestra was on a high plane, and Conductor Frederick Stock was always master of the situation. The opening number was "Husitska," op. 67, by Dvorak, an overture which portrays the wars of the Hussites. It was played with fine dramatic spirit. The symphony was Franck's D Minor, a work which was played in Pittsburgh ten years ago by the Pittsburgh Orchestra, and one that is filled with intensely interesting passages. In the second half of the program Humperdinck's suite, "Die KönigsKinder," was included, and the closing number was "Till Eulenspiegel's Merry Pranks," by Strauss. Although filled with technical difficulties the latter number was played in a spirit that thrilled the auditors and demonstrated beyond dispute that the organization can well lay claim to being one of the foremost orchestras of America. E. C. S.

Season's First Concert in Battle Creek

BATTLE CREEK, MICH., NOV. 8.—The first concert of the local musical season was given Tuesday evening at the Sanitarium by Margaret Mulford, contralto, and Mme. Sturkow Ryder, pianist. Miss Mulford formerly lived in this city, where she is very popular. Mme. Ryder has also appeared here before to splendid advantage, and her reputation as a pianist was greatly enhanced by her playing last night.

F. W. C.

New York Academy of Music Alterations

The Academy of Music, erected sixty years ago as the home of opera in New York and continuing as such until the building of the Metropolitan Opera House about twenty years ago, is to undergo alterations that will change its appearance considerably. The lower part of the Fourteenth street side will be torn down, four-

AS GEORGE HAMLIN SEES "NATOMA"

IT is interesting to talk with George Hamlin about "Natoma," since for three months during the Summer he was eating, drinking and sleeping the Victor Herbert opera. Of course it is not a fair question to ask a man how he likes the opera in which he is to make his appearance, yet that was about the only way to get things started.

"It is fine," said Mr. Hamlin, in a recent conversation with Karleton Hackett, of the *Chicago Evening Post*. "In Philadelphia and New York last season it drew crowded houses. Just after the first performance of 'Natoma' they gave a dinner to Herbert in New York, and of course everybody was there. When it came to speechmaking Henry Finck was called on and he pulled a lot of newspaper clippings out of his pocket and began to read. He did not say who wrote them or what papers they were from, but began: 'The composer showed a total lack of comprehension of the first principles of dramatic setting. The music was bombastic, cacophonous and banal. As for the poem it was simply ridiculous,' and so on for a long time. Everybody held his breath, I can tell you, for composers, critics and conductors were there and nobody knew who was going to get hit. Finally Finck looked up over his glasses and said: 'Gentlemen, these extracts are drawn from the newspaper reports of the first performance of "Tristan und Isolde." It made a hit.'

"Whatever critics may say it should be kept in mind that we have no standards yet

for opera in English. People are accustomed to hear French and Italian, and no matter how senseless the words may actually be they don't know it, and it all sounds very poetical; but when they hear something much better in English that they can understand it sounds flat to them. You cannot keep every expression throughout a long score on the heights of poetic fancy, there must be many passages binding important parts together which in themselves are not striking.

"I am going to get the words across the footlights if I can, so that whatever else they say they won't talk about not being able to understand what has been said.

"How do you like the costume? United States naval regulation for 1820, correct to the last button on the sleeve. But in the first act I wish to wear a civilian costume, for here was a young fellow on shore for a lark and he was not anxious to show everybody what he was and where he came from.

"Did you ever try to make love to a girl gracefully, sing a high B with a fine tone, enunciate the word with elegance and keep a sword out from between your legs all at one and the same time? It is something of a trick. And the range that Herbert demands is a caution. Just look at this—phrase after phrase going higher every time, any one of them enough for the final climax and still piling it on. And don't forget that you will hear something that will open your ears. There is music in that opera."

the first performance in that year and Max Maretzek was the director. Other prominent names associated with its history are Colonel Mapleson, E. G. Gilmore, Adelina Patti, Mme. Bettini, Mme. Titiens, Minnie Hauk, Signor Campanini and Signor Ravelli.

The Bayreuth Festival next Summer will begin on July 22.

MAUD POWELL

*Criticisms on New York Recital,
Oct. 31, 1911*

This event was awarded fuller consideration by the New York critics than any violin recital in recent years.



"Maud Powell stands for the sincerest art, and what she does is all for the music and not at all for the exploitation of self. She is to-day at the height of her powers, and her recital yesterday afternoon once more attested her admirable artistic gifts and acquirements, her profound musical feeling and insight, her fine taste, her high technical accomplishment, and especially her vigorous and robust style that keeps her sentiment true and wholesome."—*Richard Aldrich, The Times*.

"Maud Powell played after the Bruch music Mozart's G Major Rondo, and there was a startling change in the musical atmosphere. At once it seemed as if Papageno himself had sprung upon the stage and filled the auditorium with the sunlight of good humor. And Miss Powell's performance was one to cherish in the memory. Such exquisite phrasing, such dainty accentuation, such captivating humor and such flawless clearness and incisiveness of enunciation combined to make her presentation of the charming little work the gem of the recital."—*W. J. Henderson, The Sun*.

"She played magnificently and quite in the grand style. After the Bruch Concertstück, Mme. Powell played the Mozart G major Rondo, and here she reached perhaps the culminating point of her playing. Whether in the staccato passages, which she took at a breathless pace, or in the exquisite cantabile phrases interspersed, she always succeeded in imparting to the audience a sense of the incomparable grace of Mozart, and that is one of the most charming, as well as the most difficult, feats of the interpretative artist."—*The Globe*.

"And how exquisitely Maud Powell played it, with such a wealth of expression, dainty nuance and masterful technique! We hear her too seldom in New York."—*The Evening World*.

"For her manner of meeting the demands of the Society of Authors, put forth at the eleventh hour, Maud Powell was a more popular woman with her large audience at the close of the recital than at the beginning. But so was she in respect to her playing of the violin, which, more and more, as the program advanced, charmed and delighted her admirers."—*Max Smith, New York Press*.

"Maud Powell is more than an artist, she is a great intellectual power in the musical world; she is a musician in whom honesty and reverence give her playing a nobility that is as sweeping as it is rare. No one has more authority or command over the instrument."—*Emilie Frances Bauer, Evening Mail*.



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ECHOES OF MUSIC ABROAD

Four "Cavaliers" for Strauss in Berlin—American Baritone Joins London Campaign Against the Dead-Head—Hans Richter to Be a "Prima Donna Conductor" at Vienna Court Opera—German Critic Preaches Gospel of Joy in Work to His Fellows—South African Gold Mine for English Singers

BERLIN'S characteristically dilatory welcome to Strauss's "Rose Cavalier" made an auspicious beginning of last week at the Royal Opera, where Dr. Karl Muck was the master of ceremonies. There is a double cast throughout, with a fourfold *Cavalier*, to meet the possible emergency of a demand for a sufficient number of repetitions to stamp it unquestionably as a *succès de curiosité*.

Frieda Hempel—a Metropolitan promise of long standing but still far from being fulfilled—is to alternate with Frau Dintra as the *Marschallin*, as the admirable Paul Knüpfer will do with Herr Mang as the *Baron Ochs*. Florence Easton is one of the two cast for *Fräulein Faninal*. The four dashing *Cavaliers* ready to appear at a moment's notice are Lola Artôt-de Padilla, Frau Böhm van Endert, Mafalda Salvatoni and Margarete Ober. The preparation of this work made such uncompromising demands upon the time and physical resources of the company that the revival of "Otello" scheduled for October had to be postponed until the latter part of this month.

Five in all are the season's newcomers at the Kaiser's opera—Hermine Finck-d'Albert, Mafalda Salvatini, Herr Henke, a tenor buffo, and two basses, Mang and Fischer. The ex-Frau d'Albert had the first big opportunity in a special performance of Beethoven's only opera at Kroll's Theater, otherwise known as the New Royal Opera, which is to be sacrificed for the new building that is to house the Royal Opera proper. Apparently the rôle of *Fidelio* disclosed her vocal limitations, but it also enabled her to show herself an artist of intelligence and judgment. Her friends rejoice that she has been able to prove her claims to serious recognition as an individual artist even without the reflected glory of the d'Albert halo.

Her composer-pianist husband, whose quest of romantic diversion has led him far afield, has made public denial of the report that he was to return to the concert stage this season. On but one occasion will he follow up his recent reappearance at the Budapest celebration of the Liszt Centenary and that will be at the annual concert in aid of the pension fund of the Berlin Philharmonic Orchestra.

DEAD-HEADS are the big game in a still hunt recently organized in London that is gradually winning over more and more managerial recruits. Landon Ronald's frankly expressed views have awakened responsive echoes in many quarters. Charles W. Clark, the American baritone, has now taken a similar stand and resolved that there shall be no free list whatever for his London recital at Æolian Hall this month. Popular prices will be charged.

The Quinlan Agency, which advocates a reduction of prices for all London concerts on the ground that concert-givers there naturally are "largely dependent on the same people for all concerts and it is impossible to expect them to pay big prices week after week," maintains that a radical reform of this nature would eliminate a general nuisance. "When prices are so high people do not hesitate to ask for free tickets; if they were cheaper they would not care to do so. This would go a long way toward abolishing the dead-head—a good thing for the artists, the public and the agents. From \$1.25 to twenty-five cents are the ruling prices in the provinces and the sooner they are adopted by London the better for everybody."

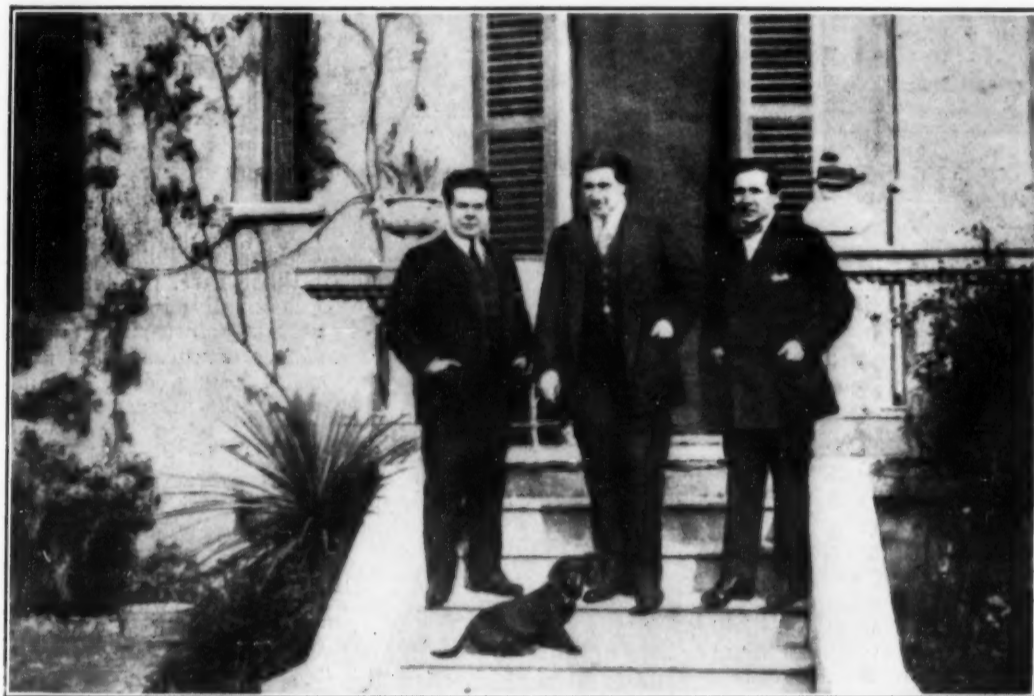
ALTHOUGH the condition of his health compelled him to cancel his promise

to conduct the principal works of the current German opera season at Covent Garden, Dr. Hans Richter has now agreed to direct "Die Meistersinger" and possibly other Wagner works as a guest at the Vienna Court Opera this Winter. Negotiations to this end between him and Hans Gregor have been proceeding for some time. Richter has now gone to Bayreuth

little to do for his salary. Melms has refused to consider any such proposition, his director therefore has abruptly dropped him, and now the Intendant has to solve the problem of re-establishing a fragile semblance of harmony for the millionth time or so during his tenure of office.

Slezak, who is idolized by his Viennese public, quite logically argues that if the executive powers can afford to pay Caruso \$2,500 a night for his guest appearances there, they may just as well pay him at least half of what he receives at the Metropolitan. So he insisted upon \$800 an appearance instead of the \$320 he now receives, but his ultimatum was not accepted and now his connection with the Vienna Court Opera is at an end.

FURTHER details concerning Richard Strauss's new work disclose the fact that "Ariadne on Naxos" is designed as an "intermezzo opera" for a condensed ver-



Composer and Two Interpreters of "The Madonna's Jewels"

From right to left: Amedeo Bassi, the tenor; Ermanno Wolf-Ferrari, composer of "The Secret of Suzanne," heard here last season, and Mario Sammarco, the baritone. The composers and singers are here pictured at Mr. Sammarco's home in Milan, after going over the music of "The Madonna's Jewels," which the Chicago Opera Company is to produce this Winter. Wolf-Ferrari's first important opera, "The Inquisitive Ladies," will be one of the Metropolitan's first novelties of the season.

for a few weeks' rest before going on to Vienna at the beginning of the New Year.

Director Gregor, who has been trying to induce Mascagni to assume responsibility for the Italian repertoire, but with what result is not yet known though easily inferred, is fondly cherishing the hope of tying up Richter for the entire season next year. The question is, whether he will still be there in his present capacity to profit by so well-conceived a plan.

Since stepping into Felix Weingartner's ill-fitting shoes last March Gregor has succeeded in antagonizing most of the leading members of the Vienna troupe. The institution's annals offer scant indication that it has ever been the favored abode of Peace, but never in its history has it known so protracted a spasm of personal ferment as the coming of Gregor precipitated. True, it cannot have a salutary effect upon any manager's temper to glance around and note the throngs of people crowding the little People's Opera, the operetta houses and all the regular theaters and giving his own place of business a wide berth. It is an unusually good theater season in Vienna, but the Opera does not share in the general prosperity.

Wherefore, as J. B. Flandrak writes to the New York *Staats-Zeitung*, Gregor, having nothing better to do, has recourse to his old palliative and picks quarrels with his artists. He has crossed swords with Lucie Weidt, Leo Slezak, Grete Förstel, Selma Kurz—numerous times with the high-spirited Selma—and now he has fired the fighting blood of the popular baritone Melms by demanding that he consent to a reduction of his yearly wage from \$5,200 to \$2,700 on the ground that he has too

sion of Molière's inimitable "Le Bourgeois Gentilhomme." Hugo von Hofmannsthal has boiled down the five acts of the comedy into two and altered the ending in such a way that *Jourdain*, when calls for entertainment for his guests, finds that two companies are at his disposal, one with grand and the other with comic opera. Eventually he decides to let them play simultaneously, so that the story of "Ariadne on Naxos" is presented with an intermixture of the serious and the ludicrous. It is claimed that the contrast of these two tones provides the real charm of the piece.

Alexander Dillmann, one of the favored party to whom the composer played over the score at his villa at Garmisch the other day, has been talking to the Munich *Neueste Nachrichten* about the music. "It may be affirmed," he maintains, "that Strauss has never written more gracefully and melodiously than in 'Ariadne.' This time he shows himself from a quite fresh side, for he has created something which, from the point of view of style, has no connection with any of his earlier operas. It is not written for the large, but exclusively for a chamber-music orchestra of solo instruments, assisted by piano, harmonium and clavicin. The virtuosity of the old opera, such as we find in the so-called 'Martyr' aria, from Mozart's 'Abduction,' has been deliberately translated into modern terms.

"Ariadne" is full of colorature of the most modern character, not only in the voice part of *Zerbinetta*, but also in the instrumental solos. It all sounds very sweet and simple, but the construction is, nevertheless, extraordinarily complicated. The opposition and antithesis of opera seria

and opera buffa are musically illustrated with remarkable delicacy and ingenuity. A series of delightful melodies this time carried through in detail winds its way through the work."

The *première* of "Ariadne on Naxos" as sandwiched into the Hofmannsthal version of "Le Bourgeois Gentilhomme" is assured to Max Reinhardt a 1912 sensation at his Deutsches Theater in Berlin.

NOT until the 8th of last month did Ferruccio Busoni put the final touches to his opera "Die Brautwahl." That done he could give his whole and undivided attention to the six Liszt programs he is to give in Berlin. The first already has been played. A novel feature was the recently discovered fantasy on Mozart's "Marriage of Figaro." According to Liszt's design the minuet from "Don Juan" was to have been incorporated as an intermezzo between two "Figaro" motives, but this was left in a far from finished condition, so it must needs be omitted. "Otherwise," declares Busoni, "the manuscript is almost complete. The fantasy takes rank among the most effective, brilliant and difficult works of this nature."

As it was so recently still in its author's hands, the Busoni opera cannot have so early a *première* at the Hamburg Municipal Opera as had been expected. Hamburg will hear Eugen d'Albert's latest opera, "The Wife Who Was Given Away," also, in the course of the season.

VARIOUS hitherto unpublished compositions by Dvorak have lately been brought out in Germany. Among them is a Symphony in G minor. When it was performed the other day for the first time several of the critics jumped to the conclusion that the reason Dvorak did not have it published when it was written was that he did not consider it worth while.

This inference is set at naught by the correspondence between the publisher Simrock and the composer now published in *Die Musik*, which makes it clear that Dvorak very earnestly desired to have this work published during his lifetime and that only Simrock's objection to bringing out such a great number of compositions by one man prevented his wish from being gratified. The same explanation applies to the belated appearance of a Symphony in E flat, the "Tragic Overture," a Rhapsody and Suite.

CRITICS the world over could not go astray by heeding the timely little admonition of one of their own order, Dr. Gerhard Tischer, to go about their business always with a certain amount of joy in their work. *Die Signale* replies, in effect, that it's all very well for a critic in Cologne, where there are rarely more than two concerts on the same evening, to talk in this strain but that it is a horse of another color in a center like Berlin, where the critic is confronted by the problem of choosing which of six or even ten conflicting concerts he should investigate.

Nevertheless, Dr. Tischer's remarks in the *Rhine Music and Theater Newspaper* might well be taken to heart by certain of the New York reviewers, who persistently cultivate the spirit of attending concerts under protest, as it would seem, until their readers wonder why they ever chose, or, having chosen, continue in, this particular way of making their living.

"The critic," observes Dr. Tischer, "is no exception to the general rule that the individual can say only how things impress him, not how they really are. And he who happens to be not in the mood to respond readily must fall short in that part of his judgment that must necessarily be subjective. Only he can respond who brings joy in his work to his task."

AMONG the new works about to be given to the world are two that claim Paul Juon as their creator. Juon is most widely known in this country for his whimsically dainty little "Humoreske" for the piano-forte. His novelties are a triple concerto for violin, cello and piano, which is to have its first performance in Strassburg shortly, and a violin concerto—this second—which Franz von Vecsey is to introduce at one of his Berlin concerts.

(Continued on page 26)

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THE SUBJECTIVE VS. THE OBJECTIVE MUSIC CRITIC

[From London Musical Opinion]

IT is the average reader that the musical critic has to think of in every line that he writes. But he has also to think of himself. Human nature being what it is, the desire of every musical critic is to make something of a name for himself; so he sees almost at the outset of his career that this is practically impossible if he is content merely to write the bright entertaining kind of work beloved of the average reader. He must do that and something more than that. He must be original, he must solve problems by his own personal thinking; above all, he must have an individuality of his own. The only journalistic criticism that is worth having is subjective criticism; and, after all, it is the most modest kind of criticism in the world. The subjective critic says: "Listen to me. I am going to tell you exactly how this new symphonic poem strikes me. I have heard it only once and I do not for one

moment pretend that I understand one-tenth part of its meaning. Still, I do understand something about it; some features of it I like, others I detest. I am going to tell you my own personal feelings and they are of value in so far as they are absolutely honest and sincere." This, I maintain, is a wise and modest attitude to assume. Here, in effect, is what the objective critic says to his readers: "I know; what I say is; my attitude is pontifical; there is no disputing my authority; I speak with all the learning of the world behind me." Precisely.

The wise critic, then, writes subjectively; for by doing so he is not only modest but he has also an opportunity for expressing his own individuality. The critic who strives to keep his own personality out of his work is not only dry and dull, he is also academic. In the end, the subjective critic will please the editor, satisfy his own conscience and retain a large number of readers.

author, producing a collapsible evening hat, a seltzer bottle, a set of eccentric whiskers, pink silk tights, an artificial nose and a German dialect joke.—*Life*.

It was one of those rare, red-letter days which come occasionally into the great musician's life. His platform triumphs were almost daily occurrences. His receptions, invitations, at homes, compliments—all these had become the merest trivialities of his existence. But when, after weeks of careful deliberation, he decided to have his hair cut, the occasion was indeed worth remembering. So much so, in fact, that he consented to take his youngest hope with him to the hairdresser's.

Snip! Snip! The great curls quivered and, one by one, shed their wavy glories to the ground. The musician nearly wept to see them go.

"Oh, daddy," cried his youngest hope, suddenly, "could I have one?"

His father smiled happily, while the barber exclaimed: "Dear little fellow! 'Ow touchin'—oh, 'ow touchin'! And do you want to treasure it," he continued, nearly snipping off the musician's ear in his emotion, "so that, in years to come, you can say, 'Be'old, my parent's 'air!'?"

"No fear, silly!" replied the child. "I want it for a new tail for my rocking horse."—*Answers*.

A Highland piper who had a pupil to teach originated a method by which he succeeded in reducing the difficulties of the task to a minimum and at the same time fixed his lesson in the pupil's mind.

"Here, Donald," said he, "tak' yer pipes, lad, an' gie us a blast."

"So! Verra weel blawn, indeed; but what's a sound, Donald, wi'out sense? You may blaw forever wi'out making a tune o't if I dinna tell ye how the queer things on the paper maun help ye."

"Ye see that big fellow wi' a round open face"—pointing to a semibreve—"between two lines of a bar? He moves slowly from that line to this, while ye beat ane wi' your fist an' gie a long blast."

"If ye put a leg to him ye mak twa o' him, an' he'll move twice as fast."

"If, now, ye black his face he'll run four times faster than the fellow wi' the white face; and if, after blacking his face, ye'll bend his knee or tie his leg he'll hop eight times faster than the white-faced chap I showed ye first."

"Now," concluded the piper sententiously, "whene'er ye blaw vour pipes, Donald, remember this: That the tighter those fellows' legs are tied the faster they'll run and the quicker they're sure to dance."—*Blackwood's Magazine*.

more civilized nations, or they are so far beyond us that we cannot understand their combinations of tone. Strange as it may seem, the latter view has some adherents.—*The Musician*.

Beatrice Horsbrugh, English Violinist, to Tour America

The visit to America for a concert tour of the young English violinist, Beatrice Horsbrugh, has been decided on to take place late in the Fall of 1912. Concertgoers will then have opportunity to pass judgment on a favorite pupil of the Belgian violin virtuoso, César Thomson.

IT IS TO LAUGH

Miss Howell—"You remember that gentleman you introduced me to at the reception last night?"

Miss Knox—"Yes."

Miss Howell—"After hearing me sing he said he would give anything if he had my voice."

Miss Knox—"Well, I don't doubt it. He is an auctioneer."—*Chicago News*.

"Did you ever notice," said Walter Grimes, "how a fellow, when he once gets 'balled up' and says the wrong thing, has a tendency to get in deeper and deeper?"

"A friend was first telling me of his experience in attending a reception in Indianapolis some time ago. During the progress of the function an elaborately gowned woman sang for the guests. Her voice wasn't anything to brag on, and my friend, who is very plain spoken, turned to a meek-looking little man sitting at his right and asked in a low voice: 'Who was that old hen who has just squawked for us?'"

"That," replied the man addressed, 'is my wife.'

"My friend gasped. 'Oh, b-b-beg your pardon,' he stuttered. 'She's really a rather nice-looking woman and I know she'd sing beautifully if she made a better selection of her music. Who do you suppose ever wrote a rotten song like that?'"

"I am the author of that song," replied the meek-looking little man.—*Louisville Times*.

"You have not been obeying my instructions and yet you expect me to cure your husband!"

"But, doctor—"

"Tut! Tut!! I told you to do nothing to aggravate him."

"But I—"

"Madam, you were playing the piano when I came in. I both saw you and heard you."—*Houston Post*.

Jones—"Yes, sir, that boy of mine is a piano player. Why, he can play with his toes."

Brown—"How old is he?"

Jones—"Fifteen."

Brown—"I've got a boy at home who can play with his toes, and he's only one year old."—*Boston Post*.

"You say you have a new musical comedy?" asks the manager.

"Have you a scenario of it?"

"Yes. I brought it along," answers the

Chinese Music

The Chinese developed a system of octaves, circle of fifths, and other harmonic technic at a time when European savages had not invented even the simplest form of melody. Close observers note an increasing sensitiveness to harmonies previously unknown. "Faust" in the 50's was considered too technical ever to become popular. The Chinese ambassador at Washington is reported to have said that in the latest Occidental music he recognized themes and variations essentially Chinese. Chinese music is incomprehensible to the Occidental ear. Either the Chinese have less ear for harmony than

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VIENNA'S GREAT LISZT FESTIVAL

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Introduces Several of
His Noted Pupils

VIENNA, Oct. 28.—During the last few days musical interest has centered in the Liszt centenary celebration which began on the 21st with a most impressive performance of the Coronation Mass at the venerable cathedral of Buda-Pesth. On the following day the celebration was continued in the form of a concert in the splendid hall of the Hungarian Academy of Music in Buda-Pesth. Prominent among the performers was the pianist triad, d'Albert-Friedheim-Lamond, though the two Hungarians, Agglazi and Inhacs, pupils of Liszt, were on their mettle to rival their foreign competitors. Secular choral works of Liszt were rendered by the local choral unions under lead of Lichtenberg, the conductor of the Royal Opera at Buda-Pesth. The songs on the program were finely sung by Frau Myszt-Gmeiner. The third day was marked by another concert at the Academy of Music and offered a series of masterly productions by Moriz Rosenthal, Emil Sauer, Bernhard Stavenhagen and Wera Timanow. Most especially did Rosenthal's wonderful playing of the "Mephisto Waltz" evoke never-ending applause. On this occasion the singing societies performed clerical compositions. Tilly Koenen was the vocal soloist.

The fourth evening's concert showed Liszt as symphonic composer in his wonderful "Faust," which was splendidly conducted by Siegfried Wagner, Liszt's grandson, whose sovereign technic and distinct phrasing produced an overwhelming effect and called forth tempestuous applause. Carl Burrian sang the tenor solo in the Thirteenth Psalm for orchestra and mixed choir with great beauty, but the sensation of the evening was the reappearance of the famous pianist, Sofie Menter, who had not played in public in Buda-Pesth for a decade and more. She played the E Flat Major Concerto with all the passion of fiery youth and completely in the spirit of the composer, whose pupil she had been. The performance of the "Christus" oratorio in the opera house formed a worthy conclusion to the worthy celebration of her famous compatriot in Hungary's capital. In this stupendous and noble work Liszt's creative

power is manifested in sublime manner and must force even his opponents to sincere admiration.
ADDIE FUNK.

COMPOSER VS. CRITIC

Raoul Gunsbourg and Bruneau Have Tilt
Over "Ivan the Terrible"

PARIS, Nov. 4.—Raoul Gunsbourg, Russian impresario and composer, known as the "Hammerstein of the Riviera," is now a much-talked-of personage in Paris as a result of his efforts to act as his own press agent. Whatever his ability in this new capacity, he has attained the desired result by the astonishing degree of frankness and self-appreciation that he possesses.

Gunsbourg is the composer of the opera entitled "Ivan the Terrible," which was produced at the Gaité-Lyrique this week. The day before its production he informed the world in general through the medium of *Le Matin* that a work of genius was about to be exhibited.

In spite of such an introduction and to the utter astonishment of the composer, the opera was poorly received and was badly criticised by Bruneau, the *Matin* critic. Apparently Gunsbourg is not of a bellicose disposition or else he believes, with his usual modesty, that his pen is mightier than the sword. At any rate, he wrote a letter quoting a dispatch he had received from Massenet which stated that "Ivan" was "beautiful, true and new." Then came the "most unkindest cut of all": "When Bruneau writes a work that possesses the qualities of mine we will resume the correspondence."

CUT SYMPHONY PRICES

St. Louis Orchestra Reduces Rates to
Draw Larger Matinée Crowds

ST. LOUIS, Nov. 3.—The local Symphony Society took a radical step to-day when a decision was reached by the Executive Committee to reduce the Friday matinée prices to one dollar for the best seats and fifty cents for others. The Saturday evening prices remain at \$1.50 and \$1.00. The programs are identical, but the matinée, which is in the manner of a dress rehearsal, has been very poorly attended, excepting when there have been very famous soloists, and it is hoped the lowering of prices will remedy this condition.

"With the encouragement we have received through the guarantee fund of \$30,000, we dare take this radical step of reducing prices," says Chairman A. W. Douglas, of the Executive Committee, "and hope by the concession to win many new patrons."

Director Max Zach returned last Sunday

OFF WITH THE DANCE: LET JOY BE UNCONFINED!



Mme. Anna Pavlova and Some of Her Associate Russian Dancers in a Moment of Recreation in England

MME. ANNA PAVLOVA and her sister dancers spend so much of their time on the tips of their toes that the relief when they are able to take a few minutes off them, as in the picture, must be considerable. Mme. Pavlova is the center of the quintet of graces who had their picture

taken after a rehearsal and just before they began their present season in England. The dissolution of the Pavlova-Mordkin partnership works well for England, for the famous Russian is to stay there all season, but Americans will sadly miss this past-mistress of the dance who for two seasons so pampered their sense of the beautiful.

and immediately took up rehearsals on Monday.
H. W. C.

Some of Mme. Albani's Views on
Singing

[From an interview in *London Musical Opinion*.]

"What should be the time limit of daily vocal practice?"—"I prescribe three practices of twenty minutes each, always with adequate intervals of rest between. As the pupil gains proficiency, there may be three practices daily of half an hour each. No more."

"At what would you estimate the amount of a prima donna's singing during the performance of a whole opera, if it were continuous?"—"About three-quarters of an hour. But of course one is on the stage much longer than that."
"How long does a properly trained voice last?" I asked, thinking of the frequent cases of premature loss of voice that one hears reported.—"As long as one can breathe!" said Mme. Albani, smiling. "Of course old age must make a difference. The top notes gradually go, the power over delicate gradations lessens and there is a falling off in vital energy. But there is never any cause for the 'breaking down' of the voice if it be always properly used."

Remember that instances of misuse of the vocal organs must occur in *all* schools of singing—even among the 'old Italians!'"

American Violinist Back from Europe

Joseffa Schaller, a young American violinist, who has spent some time studying with Jacques Thibaud in Paris, returned to America recently, on the *Kronprinzessin Cecilie*. She will remain in New York and will appear in concert during the Winter in Washington, D. C.

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PRAISE FROM THE LEADING CRITICS

What the Chicago papers say:

Mr. Clément is another of the Frenchmen whom we have learned to hold in deep respect. With him art is the farthest conceivable artificiality. When he sings you feel the man with imagination to picture the thing, brains to study out the meaning and skill to carry it out to the audience. No display for display's sake, but if there be a tone long sustained with crescendo and diminuendo, as in that dainty "Snow" song he gave for an encore, it was because the composer had so written it and he only brought it out clearly. While this artistic sincerity is as difficult to describe as politeness, none of us is at fault when brought face to face with it.

All his singing came with ease, no puffing nor panting, no rising on tiptoes to stretch closer to the high notes, but the manner that assured us all troublesome problems had been so completely solved that there was not the least cause for worry. While he told these things to us so simply, there was the sustained tone, the free-flowing phrase, which he could hold out to any length; in short, all the paraphernalia which might tempt a man to make a little show with it just for his own sake, but not a bit. When he did a vocal feat it was merely incidental to the expression of the meaning of the song. Undoubtedly Mr. Clément will sing for us again, and he may be sure of the heartiest of welcomes.—*The Chicago Evening Post.*

As Mr. Clément sets forth its ideals it combines a mastery of diction quite as respectful of the broad dramatic line as that developed by the German singers and infinitely more delicate in shading and inflection. Like Miss Farrar he proves that a correct and effective declamation of the text is not incompatible with the most careful regard for the melodic line and for the continuity of tone. He defines the phrase "lyric declamation" for the hearer, nor is it possible to reduce his definition to words. His art is both song and speech and in either aspect it is equally beautiful and complete.—*Chicago Daily Tribune.*

Edmond Clément, the tenor, who has been heard here in opera, ably shared with her the successes of the afternoon. He represents the elegant style of the Gaul. His voice is remarkably pliable, his method is refined and he also shows his mastery of diction. Even his English deserves a word of praise. In the songs which he selected—they were for the most part from French writers—his charm of manner and his sincerity proved him an artist.—*Chicago Examiner.*

However, Clément's performance went far to balance what was lacking in the others. He was really delightful. He is one of the best examples of the French school of singing. His voice is clear and flexible, his sustaining power almost perfect and his enunciation beyond praise. His songs were graceful, airy specimens from the French composers, and the twinkle in his eye betrayed the fact that he liked them fully as much as his audience.—*Chicago Daily Journal.*

What the Milwaukee papers say:

Edmond Clément, the French tenor, scored an immense triumph and established himself as a prime favorite with the audience. He proved himself to be gifted with an exquisite lyric tenor voice, which for sheer beauty and pleasing qualities is not often surpassed. Diction and enunciation are also vital factors in his art, and withal he seems to be gifted with the true artist's spirit of modesty. While his voice is not distinctly large, or robust, it has a quality of exquisiteness that is charming. Vocal daintiness and grace, that are so essential to an interpretation of many French songs, characterize his singing. In his duets with Miss Farrar he was thoroughly delightful and was equally pleasing in songs by Debussy, Godard, La Forge, Massenet, Schumann and a charming old fifteenth century chanson which was one of the hits of the evening.—*Milwaukee Daily News.*

Edmond Clément introduced himself with three groups of French ballads and displayed a sweet and well-placed lyric tenor and a tenor voice which for once was not affected by a Milwaukee concert season weather and was handled by its fortunate possessor with intelligence and an artistic modesty not always met with in a modern stage tenor. French ballads by Reynaldo Hahn, Debussy, Faure, La Forge and Massenet and an exceedingly interesting bit of antique madrigal music by Jacopo Arcadelt, the Maitre de Chanson of the cardinal and duke De Guise in Lothringia, dating from the sixteenth century, which fully deserved the appreciation it received through its exquisite declamation by Edmond Clément, and which ought to call the attention of our balladists looking for new effects to the treasures contained in the chansons of the ancient French, English and Holland-Dutch madrigalists, which, old as they are, are new and unknown to this generation of American concert goers.

The applause which followed each of Mr. Clément's songs and the duettos, in which he was joined by Miss Farrar, was quite as hearty and as well

deserved as the recalls bestowed upon the star of the occasion.—*Milwaukee Free Press.*

Mr. Clément, and how illy the English prefix expresses him—he is so essentially French—brought to Milwaukee the happiest of musical "surprises." One had, of course, heard much of the wonderfully pure and golden tenor voice which lives in him, and of his artistry and his perfection of manner, but one was not prepared for the union of these with a personality so individual and so unusual—so subtle in its interpretation, so magnetic in its power. In the duos with Miss Farrar he showed himself at least an equal artist in expression of voice and feature and person, informed throughout with a fine reserve, and his various and unusual songs were given with poetic insight and with the subtlest of humor, making appeal both to heart and intellect.

The interpolated group of songs, added to the program after its first announcement, gave Mr. Clément opportunity to sing the graceful trifle "To a Violet," written by Frank La Forge. As an encore Mr. Clément sang another of La Forge's songs and there was a pleasant moment when composer and singer shook hands over the pianoforte.—*The Evening Wisconsin.*

What the St. Louis papers say:

Edmond Clément, practically a stranger even in name to Louisville people, won a permanent place in the regard of those who heard him last night. Mr. Clément has a wonderful voice and marvelous control. He has all the qualities of the great artist, possessing marked histrionic ability and a gift for the highest type of comedy.—*The Post-Dispatch.*

Mr. Clément is the very beau ideal of the French concert tenor. Exceedingly diminutive, his voice is a tenor of the very purest sort and he manages it most exquisitely. No one, not even Caruso or Bonci, can surpass him in purity of tone, while his technique is perfect.—*The St. Louis Republic.*

Mr. Clément shared in no small measure the honors of the evening. He sang in the characteristic repressed style of the old French school and the purity of his tone production as well as the authoritative deliverance made him a profound favorite. One of his most appreciated numbers was a composition of Mr. La Forge's, "To the Messenger," sung in English, in delicate compliment to the artist.—*St. Louis Star.*

Address communications care of
The Boston Opera House Boston, Mass.

PHILIP HALE EXPLAINS OPINION OF BEETHOVEN

Distinguished Boston Critic Not Quoted
Exactly in Mr. Huneker's Book
on "Liszt"

To the Editor of MUSICAL AMERICA:

"H. F. P." reviewing Mr. Huneker's
"Liszt" for MUSICAL AMERICA of Novem-
ber 11, wrote:

There are a few other absurdities in the vol-
ume, such as the statement that "opera is the
weakest of forms at best"; the reaffirmation of
Philip Hale's dictum that "there is nothing new
since Beethoven," and that it is difficult to imag-
ine any one being moved to tears by a piano per-
formance. But perhaps these effusions are only
the result of Mr. Huneker's intense desire to be
original at all costs.

Thus "H. F. P." no doubt unconsciously,
misquoted me. Mr. Huneker's sentence is
as follows (page 5): "Beethoven, as
Philip Hale has pointed out, is the last of
the very great composers; there is nothing
new since Beethoven, though plenty of
persuasive personalities, much delving in
mode-runs, many new paths, leading no-
where, and much self-advertising."

It is true I once argued that Beethoven
was "the last of the very great composers,"
and I think the argument was concerning
absolute music. I have never said that
"there is nothing new since Beethoven."
The sentence beginning with this phrase is
Mr. Huneker's.

I think Mr. Huneker himself would ad-
mit that there is much that is new in the
music of Chopin, Wagner, Franck, De-
bussy, d'Indy, Richard Strauss, Loeffler,
not to mention other composers since Bee-
thoven.

Yours truly,

PHILIP HALE.

Boston, Nov. 12, 1911.

The first of the series of "Ladies' Eve-
nings" was given recently at the Home
Club, Meriden, Conn. A fine program was
sung by the Home Glee Club, under the di-
rection of Prof. Frederick Byron Hill.

Franz Liszt, with American Pupil, in His Garden at Weimar

THE interesting group pictured below of
Franz Liszt and his American pupil,

Carl V. Lachmund, and Mrs. Lachmund,
was taken in the master's garden at Wei-



Franz Liszt and His Pupil, Carl V. Lachmund, of
New York, and Mrs. Lachmund, at Weimar

*Mein sehr lieber Freund
Lachmund, herzlich ergeben
F. Liszt*

Handwriting of Liszt—Translation: "To My Very
Dear Friends, Lachmunds. Cordially Devoted,
F. Liszt."

Concert Appearances of Jan Munkacsy, the Violinist

At his opening concert, on November 5,
at which many of his countrymen were
present, Jan Munkacsy, the violinist, played
for the benefit of the Hungarian Free
Lyceum, and had a splendid reception.
Mr. Munkacsy played again in New York
on November 7, 9, 10 and 11, on the latter
occasion being a guest of the Columbia
Club. On the thirteenth Mr. Munkacsy,
accompanied by his wife, played in Stam-
ford, and on the fourteenth in Bridgeport.
The Pacific tour, which is now being ar-
ranged for him by Mr. Dyke, of Van-

couver, promises to be a great success.
It will be remembered that the first tour
which Mr. Munkacsy made through the
United States consisted of eighty-four
concerts and these bookings will be ex-
ceeded this year.

Samuel Baldwin's Organ Programs

For his recital on Wednesday afternoon,
November 15, Samuel A. Baldwin, whose
free organ recitals are this year attract-
ing larger audiences than ever, chose the
E Flat Prelude and Fugue of Bach, a Son-
ata Appassionata, op. 57, by Johann Adam
Krygel, a Danish organist and composer;
the "Good Friday Music" from "Parsi-
fal," a "Rhapsodie Catalane," by Bonnet,
and shorter pieces by Horsman, Kinder and
Hollins. On Sunday, November 19, Bach's
E Minor Prelude, Boellmann's "Suite
Gothique," the "Finale" from Tchaikow-
sky's "Pathétique" and compositions by
Merkel, Faulkes, Massenet and Miller figure
on the program.

SIGNAL INTEREST IN FIRST LAGEN CONCERT

East Orange Audience Enjoys Program
Given by Misses Owens, May, Her-
man and Others.

EAST ORANGE, N. J., Nov. 8.—The first
of a series of concerts under direction of
Russell S. Gilbert in coöperation with Marc
Lagen, the New York manager, was given
at the Woman's Club November 6. Al-
though the weather was unfavorable a
large audience attended and was rewarded
to no slight degree by the gratifying ef-
forts of the performers. As the various
departments of music are well represented
in Mr. Lagen's list of artists, Mr. Gilbert
is enabled to arrange programs singular
in pleasing contrast and general excellence.

Those taking part in Monday's concert
were Eleanor Owens, soprano; Charles
Hackett, tenor; Marion May, contralto;
William Simmons, baritone, and Charlotte
Herman, pianist. The numbers of the
program were carefully selected, and, with
the individual qualities of the performers,
gave the concert a balance and breadth that
left little to be desired.

Miss Owens sang an aria from "Aida"
with a voice remarkably strong and clear.
She was heard also in a group comprising
Debussy's "Mandoline," "Zueignung," by
Strauss, and Van der Stucken's "O Come
with Me," all of which were admirably
given. Mr. Hackett disclosed a pleasing,
freely-emitted tenor, which he controlled
to fine advantage. Beside the "O Paradiso"
aria from "L'Africaine," which he sang
with splendid effect, he also rendered a
group of songs, each of which called forth
much applause.

Miss May's numbers were "O Mio Fer-
nando," from "La Favorita," "The Spirit
Flower," Campbell-Tipton; "Hindu Slum-
ber Song," Ware, and Schneider's "Flower
Rain." Her contralto is agreeable and
well-rounded, and she sings with a taste
and feeling that denote not a little musical
intelligence. Mr. Simmons has a voice
which is strong and full, and his well-
poised delivery adds considerably to the
pleasing effect produced by his careful in-
terpreting.

Miss Herman was rightly announced as
a lyric pianist. She produced a beautiful
tone, which was given broad scope by her
facile technic and greatly enhanced by her
delightful nuancing and coloring. She
played Saint-Saëns's Allegro Appassionato,
Chopin's Nocturne, Opus 15, "L'Alouette,"
by Glinka-Balikerew, and Grieg's "Carni-
val" in a charming manner.

Verdi's "Rigoletto" quartet, which was
sung very successfully, served to bring the
concert to a satisfactory close. C. H.

The Vienna Society of Music Lovers has
offered a prize of \$2,000 for a large choral
work for its Centenary Festival in De-
cember, 1912.

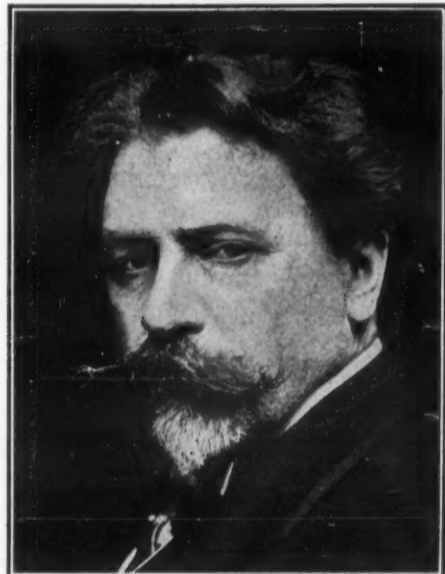
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MUSICALES AT THE WHITE HOUSE

A Permanent Feature of Successive Administrations at Washington—Privilege of Appearing at Them Much Desired Among Artists

[From the New York Sun.]

THE White House musicales seem to have become a permanent feature of successive administrations. A dozen years ago they were somewhat desultory affairs. They are now as regularly organized as the annual receptions, and both in the brilliance of the audiences and the character of the programs they rank above almost all other similar functions given in this country.

Without quite realizing into what he was drifting J. Burr Tiffany, of New York, head of the art-case designing department of Steinway & Sons, has come to be in pretty absolute control of the arrangements for these affairs. Beginning in the McKinley administration and continuing through the administrations of Mr. Roosevelt and Mr. Taft, he has engaged the artists and planned the programs.

Of course his plans are submitted to the White House for approval. In the present administration Mrs. Taft, who is herself a musician, is the one who is consulted on all the details, and it is partly due to her appreciative discrimination that the White House musicales have been put on the footing they now enjoy. It is she, too, whom the artists have to thank for the only tangible reward they receive.

It may surprise some persons to know that not only are musicians willing to play at the White House for nothing, but scores of them actually plead for the privilege. Of course those who do the pleading are not world famous. But even famous artists receive with apparent pleasure, when their engagements permit, an invitation to appear at one of the official musicales.

During the Roosevelt régime the President expressed to Mr. Tiffany a desire, of the usual ardent nature, to have Paderewski ornament one of the White House programs. Mr. Tiffany thought he could arrange it. On his return to New York he waited on the pianist, whom he knew well, announced his mission and asked what reply he might send to the President. "Tell him that I shall be delighted to play at the White House."

And play he did; nor was the theory of compensation relaxed in this instance more than in any other. According to this theory, which is also practice, the honor of playing in these musicales is more to be desired than much gold, at least in the shape of dollars. Artists receive no compensation for their services. There is no exception to the rule.

In England, or in Europe, when a musician is "commanded" to play before royalty the custom is very much the same. No money compensation is ever offered. But the absence of this is more than balanced by the bestowal of beautiful and expensive gifts, generally of jewelry. In democratic America until the advent of Mrs. Taft it was apparently considered a square deal to let the musician play for the glory there was in it and for nothing more.

Mrs. Taft's Souvenirs

Mrs. Taft has inaugurated a new custom. She has had made a replica in gold of the President's seal. It is presented to artists in recognition of their services at these musicales. It is arranged to be worn fastened to the coat or gown with a red, white and blue ribbon, as a decoration or badge is worn.

Naturally the pecuniary value of this award or souvenir is not intended to represent payment, and it is scarcely to be compared with the costly gifts presented under similar circumstances by royalty, but giving it is an act of courtesy which is appreciated by the recipients and it puts the givers in a more dignified attitude. It is tangible testimony to the fact of having played at the White House and carries with it the honor that has come to be attached to that fact.

There are four of these formal musicales every year, occurring during Lent at in-

tervals of about two weeks. Four or five hundred guests are invited to each one.

The piano, that famous and beautiful \$25,000 piano that was presented to the nation in September, 1903, by the Steinways, is always at the north end of the room in a bower of palms and flowers. Mrs. Taft is generally seated part way back, so that if she is overtired by the crowd and the lights she can quietly slip out. Mr. Roosevelt always used to come in alone and take a seat up in front. President Taft comes in accompanied by Major Butt and sits where he pleases. Of course always when the President enters everybody rises.

The programs are printed on rather small cards. In fact, there is a total absence of anything showy. Aside from dinners the musicales are the most exclusive and best managed affairs given at the White House. Their musical quality has steadily improved.

Encores are supposed to be tabooed, but they do insist on creeping in sometimes. When Fritz Kreisler played the winter before last the President in the very middle of the program expressed a desire to have the violinist play the "Prize Song" from "Die Meistersinger." Mr. Kreisler did not have the score with him, and while he himself could play it without the notes his accompanist could not.

Those managing the affair were equal to the emergency. Rushing outside they commandeered the first waiting automobile they came to, hurried over to the house of Congressman Longworth, who is a violinist himself, got the desired score, hiked back to the White House and inside of eight minutes from the time the President had expressed his wish the "Prize Song" was being played for him.

Some of the Artists

Paderewski, Hofmann and Kreisler are fair samples of the quality of the performers that make these musicales really noteworthy. Perhaps one would expect that more of the operatic stars would have sung at them, but they are less able to dispose of their time than the independent musicians are. Mme. Alda has been among the artists. Others are Fannie Bloomfield Zeisler, Heinemann, Friedheim and Mme. Samaroff, the Kneisel Quartet and the Boston Symphony Quartet.

On the occasion of Mme. Samaroff's appearance she wore a ruby colored velvet gown, which helped to create a really stunning picture which the exquisitely painted and gilded piano and the flowers and palms completed. People who were there that night said that with Mme. Samaroff and the accessories of the artist end of the room and with the glitter of uniforms and the dazzle of jewels the assemblage was the most brilliant they had ever seen.

New Use for a Piano

A Labrador tribe, it is said, made the barrels stolen from a wrecked whaler serve as chimney-tops; the West Indians utilized Timothy Dexter's warming pans for sugar ladles, and the Shans find no worse use for English beer bottles than to stick them up as household gods to keep away evil spirits. But the drollest instance of converted usage occurred when that adventurous Frenchman, De Tonnant, while in Patagonia, gave an old chief a worn-out grand piano which he had bought for eighty francs. A few days after making this generous present De Tonnant went one morning to pay an early visit to the Patagonian. He found him sleeping peacefully with his wife inside the piano, from which he had carefully removed sounding board, strings, etc., and which, thus transformed, constituted a not uncomfortable bedstead.—Harper's Weekly.

American Singer Hurt in London

LONDON, Nov. 8.—Edna Hoff, an American singer, was run down by an automobile here to-day. Her arm was broken and she was badly cut.

NEW COMPOSITIONS BY Celeste D. Heckscher

Anthem—"Out of the Deep."
To be given at Organists' Convention, Phila.
"Dances of the Pyrenees," for orchestra.
"One of the greatest successes of the season."—Carl Pohlig.
"Jota Aragonesa" and "Bolero and Finale," from the above, to be given by Willow Grove Orchestra Aug. 16.
Music of Hungary. Song: high and low voice.
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RACIAL TRAITS AS REFLECTED IN ART

Imprint of American Haste in Speech and Habit of Repressing Emotion Discernible Among Our Musical Aspirants—Thuel Burnham an American Pianist and Teacher of Paris Who Is Also an Ardent Idealist

Bureau of Musical America,
5, Villa Niel, Paris,
November 2, 1911.

"ART carries out the characteristics of language," said Thuel Burnham the other day in his Paris studio while discussing the superiority and the shortcomings of the musical temperament of the American girl as compared with that of girls of other nations.

"Americans do not articulate distinctly enough in conversation and this is also their greatest shortcoming in piano playing. Where beauty characterizes Italian and precision is the constant aim of the German language, excessive haste characterizes American speech and hurts it as a musical vehicle.

"German is profound, it is precise, it is scientific but it is devoid of the sensual elements which are indispensable in art. Russian music has all the barbarity, all the romance, all the complicated tragic brutality of the Russian nation. Debussy's work is full of the atmosphere and the polish which individualize the French nation, while Puccini's operas are the personification of Italian beauty.

"American art has all the dominant traits of the American nation. The most striking characteristic of the Anglo-Saxon race, the effort to control, to suppress all emotions the expression of which is considered unworthy of a gentleman, is still often to be found in American art. This is one of the 'bizarries' of American art for an artist is the direct antithesis of the financier and lives only by and for the expression of all emotions.

"Exceptions are, however, fortunately to be met among American musicians. Just as Tolstoi was everything that is simple, and noble, and honest, and true in direct contrast with the nation to which he belonged, so it is with the real American artist who is a living paradox in a nation of business men.

"The American girl possesses a steadiness, a perseverance, a certain well-balanced intelligence which are generally lacking in girls of the same age of other nations, but her sense of rhythm—which is the dominant quality of Polish musicians—is unfortunately but slightly developed."

Thuel Burnham, whose brilliant career as a pianist since the day when barely ten years old he left his native town of Vinton, Ia., on his first professional tour through the United States, until recent years when he has reaped laurels in all the great music centers of Europe, is too well known to need more than passing introduction. He settled in Paris three years ago to devote himself exclusively to his art. But his fame was already such that he was wrested from the artistic reveries in which he delighted to indulge and is now devoting the leisure which the concert stage leaves him to instructing a chosen group of pupils who have come from all parts of the world to listen to his teachings.

Thuel Burnham, an idealist above all, is an artist in the true conception of the term.

Art and atmosphere are everything to him. One is thoroughly impressed with this fact after visiting him in his Paris home, where



From a Bust of Thuel Burnham, Pianist and Teacher, of Paris

he has gathered together a vast store of artistic and valuable bric-à-brac which he has found in his wanderings through the old cities of Europe or in the historic nooks of old Paris. Once a month Burnham gives a musicale in his home during the Winter and these gatherings are always attended by society leaders of Parisian and American circles besides other admirers of his talent. At these musicales Burnham either executes the entire program himself or entrusts it to one of his leading pupils—an honor highly coveted.

Among the notable Americans present at the last Sunday's musicale, which was but the forerunner of the regular series, were Emma Thursby, of New York; Mrs. Mary Hanford Ford, the author; Mrs. Olewine, the novelist, of Kansas City; Mme. Herbine, of Chicago; Miss McEvilly-Montana, of New York; Mrs. McArthur, of New York, and Mme. Regina de Sales, the noted Paris-American singing teacher.

* * *

A "causerie" on Claude Debussy by Estelle Swainson was given last Wednesday evening at the Holy Trinity Lodge of Paris. It was followed by musical illustrations by Tessa Mondelle, singer, and Dorothy Swainson, pianist. The Swainson sisters will lecture in England and Scotland this month and will make an extensive tour of the United States in January and February next.

Mme. Regina de Sales gave a delightful musicale last week in her beautiful home in the Rue de Villejust. The interest of the program, which was executed to the evident satisfaction of all present, was enhanced by the beauty and talent of Madame de Sales's pupils. Among those taking

part were: Martha Brevoort, Rhoda Neibling, Alice Hicks, Sarah Freuler, Mildred Ahlf, Alis van Gelder and Florence Edwards. Mr. and Mrs. Howard Cavnah were also among the performers who won high praise.

Sarah Freuler, of San Francisco, who sang at Mme. Regina de Sales's last musicale, is sailing to-day for home. She intends to devote herself to concert work in the Western States.

Harry Weldon, the American basso, who won high praise during the past two years at the Monnaie Theater in Brussels, has just left for London to fulfill his engagement with the Hammerstein Opera Company. Weldon, who maintains all the year round a home in the artistic Montmartre quarter of Paris, has devoted all Summer to study with his friend and master, Signor Sbriglia, who has been coaching him for the Italian rôles which he is to sing in London.

Mrs. Richardson and M. Affre, of the Paris Gaieté Lyrique, who signed with M. Grazi of the San Francisco Opera Company, have just sailed for the United States. Mrs. Richardson will sing in "La Juive," "Les Huguenots," "Faust," "Tannhäuser," "Lohengrin," "Sigurd" and "Hérodiade," in which she will make her debut before the Californian public. M. Affre will remain away from Paris for four years and will sing in San Francisco and Los Angeles this Winter in "Aida," "Sigurd," "Les Huguenots," "William Tell," "Samson et Dalila," "Faust," "Lohengrin," "Roméo et Juliette," "Rigoletto," "La Favorita" and "Hérodiade," in which, like Mrs. Richardson, he will make his bow to the American public.

DANIEL LYNDY BLOUNT.

Francis Macmillen in Memphis

MEMPHIS, TENN., Nov. 6.—Francis Macmillen, the violinist, opened the local "All-Star Course" with a splendid recital Monday night at the Lyceum Theater. Mr. Macmillen's work was, as it always is, exquisite, and he was lionized socially as well as musically during his stay here. On Saturday, at the Goodwyn Institute, Mr. and Mrs. Henry Holden Harsh opened the Beethoven Club series of artist concerts with a beautifully artistic recital. The hall was filled.

S. B. W.

REGINA VICARINO'S TRIUMPH

Mexico City Pays Unusual Tribute to American Prima Donna

MEXICO CITY, MEX., Nov. 5.—Applauded, encored and bravoed again and again, praised by enthusiastic admirers in the lobby and on the street, Regina Vicarino, the young American soprano, made a successful debut at her appearance in the title rôle of "Lucia" in Mexico City. The audience was delighted with her voice and impressed with her dramatic talent. At the close of the "mad scene," the auditors recalled the singer again and again and finally the orchestra struck up the "Mexican Diana," a popular national hymn usually reserved for state occasion and rarely played for an artist.

Miss Vicarino's conquest of the critics was complete, too. The day following the performance, *El Diario* commented with much enthusiasm: "Regina Vicarino made us feel the reality behind the fiction of opera. From now on we shall expect real acting from operatic artists, since she has shown us that such a thing is possible."

Miss Vicarino will remain in Mexico City for two months and will then proceed to Havana.

Operatic Concerts at Hippodrome

At the New York Hippodrome Sunday evening, November 19, R. E. Johnston and Lee Shubert are to give the first of their series of Sunday night operatic concerts. Alice Nielsen, of the Boston and Metropolitan Opera Companies, will appear with Mme. Rosa Olitzka, the Russian contralto; Oscar Seagle, the American baritone, and Paul Morenzo, who has been the tenor of the Mary Garden concert season just closed. Albert Spalding, the American violinist, is to be the instrumental soloist, and the Russian Symphony Orchestra will contribute to the program.

Metropolitan's First "Parsifal"

"Parsifal" will be given a special performance at the Metropolitan Opera House on Thanksgiving Day. It will begin at 1 p. m. The cast will include Mme. Fremstad and Burrian, Amato, Witherspoon, Goritz and Hinshaw.

ALESSANDRO BONCI

the greatest living illustrator of "bel canto," will make an extensive concert tour through the United States and Canada from January to June, 1912.

"His wonderful voice made San Francisco audiences turn Latin."—W. O. McGeehan in the *San Francisco Post*.

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FIRST IMPRESSIONS OF "CENDRILLON"

The Story Follows the Old Fairy Tale Closely and Massenet's Music Has the Airy Grace and Sweetness of Melody to Create the Right Atmosphere—The Opera Sumptuously Dressed and Charmingly Sung in Philadelphia

By ARTHUR L. TUBBS

PHILADELPHIA, Nov. 7.—The first full week of the new season at the local Metropolitan Opera House was ushered in last evening with the initial production in Philadelphia of "Cendrillon," the opera by Massenet which has for its narrative the old-time fairy tale of "Cinderella and the Little Glass Slipper," the libretto being by Henri Cain. The opera is a novelty in this part of the country, and last evening was revealed as possessed of much pictorial beauty and musical merit, the production given it by Mr. Dippel being one that fairly realizes in a visual manner the enchantment of the old fairy tale. Maggie Teyte, in the title rôle, and Mary Garden, in a new part very much to her liking, and suiting well her personality and temperament—at least a certain romantic and poetic phase of it—as *Prince Charming*, were the principal members of a notable cast. The other prominent singers were Hector Dufranne, as *Pandolfe*; Henri Scott, as the *King*; Francesco Daddi, as the *Dean of the Faculty*; Constantin Nicolay, as the *Prime Minister*; Jenny Dufau, a new coloratura soprano, as the *Fairy Godmother*; Louise Berat, another recent acquisition to the company, as *Mme. de la Haltière*, and Mabel Riegelman and Marie Cavan, as the two step-sisters of *Cinderella*.

The first scene shows a hall in the house of *Mme. de la Haltière*, with that pompous lady and her haughty daughters preparing for the ball, where the latter hope to make an impression on the *Prince*. When they have departed *Cinderella* sits disconsolately in the huge fireplace, musing sadly, but is aroused to wondering delight by the appearance of the *Fairy*, who, with her radiant band of assistants, attires the household drudge in gorgeous raiment and sends her off to the great festivities, the fairest of the fair, to captivate the heart of the gallant *Prince*. Then comes the ballroom scene, which Mr. Dippel has staged with a magnificence of gold and white. Seated on the throne is the melancholy *Prince*, to whom enter crowds of dignitaries, retainers, guests, dancers, etc., but who refuses to smile until the appearance of *Cinderella*. For her he unbends, running to meet her, and, finally left alone, they have a beautiful love duet, which is rudely interrupted by the striking of 12 o'clock. The maiden flees, the *Prince* runs after her, but finds only the little glass slipper, which he kisses rapturously and holds aloft as the curtain falls.

In the third act is seen first the home of *Cinderella* again, and then a forest glade, with the enchanted oak, the trysting place of *Cinderella* and the *Prince*. This tree is a veritable triumph of stage mechanic's ingenuity and scene painter's skill, with its great trunk, wide-spreading branches and magic-swayed curtain of leaves. High aloft in the trunk, a radiant vision, appears the *Fairy Queen*, while her airy sprites come out of the shadows in the rear and dance in the mystic moonlight, and others rise from below, in a group, and form a pretty tableau at the foot of the tree. This scene, with its vari-colored light effects, really suggests the wonders of *Fairyland*, and is perhaps the most notable of the production. The fourth act, also in two scenes, shows a terrace in front of *Mme. de la Haltière's* house, hung with gay festoons of wisteria and flowering vines, here being received the proclamation that the *Prince* is seeking the loser of the glass slipper; and then another grand hall in the palace, with the assembled company, including princesses from afar and maids of high and low degree in great numbers, all eager to put on the slipper and become the *Prince's* bride. But none succeeds until the arrival of *Cinderella*, who is welcomed with consternation by her rivals, but with rapture by the *Prince*, and then—well, the curtain descends upon the assurance that "they lived happily ever after."

There is much in the staging of this old-time story to lend enchantment, for while the production is obviously that of the

usual stage spectacle, partaking of the character of the popular Christmas pantomime, it is not difficult for the spectator to surrender the fancy once more to the illusions of childhood. To mere pictorial splendor is added the work of the more than ordinarily efficient cast, with the playing of the superb orchestra under Maestro Campanini, and the fact that the Massenet music is of a quality that enhances and creates atmosphere and increases charm. It is not the dramatic music of "Thais," nor the deeper and more significant music of "The Juggler of Notre Dame," though it may be said occasionally to partake of the excellencies of both of these better-known works. But the "Cendrillon" score has what the composer very evidently aimed most of all to give it—fairy-like gracefulness, alluring melody and illusionary effect. It is largely music of strings and woodwinds, with an occasional blare of the brasses, lacking, on the whole, however, solidity and dignity. Its prevailing sweetness becomes almost cloying at times, but the last act appears to have been judiciously cut, so that the effect does not become noticeably monotonous. One should not expect much in the way of the dramatic quality—"backbone," so to speak—in "fairy" music, and as "Cendrillon" is essentially a fairy opera, and so labelled, the exquisitely melodious quality of Massenet's music, which certainly lends enchantment to the scene and realism to the tale, may be said to accomplish its purpose.

Maggie Teyte, who appears as *Cinderella*, gave decided emphasis last evening to her success as *Cherubino* in "The Marriage of Figaro," on Saturday afternoon, proving even more convincingly than before that she has exceptional talent both as singer and actress. Miss Teyte was a petite and slender figure as *Cinderella*, having winsomeness of personality, and an ingenuous style of acting entirely suitable to the part. In her arias, and in the duets with Miss Garden and Mr. Dufranne, she again showed that her voice is of good volume and a rare mellow sweetness, while she sings with perfect ease, and the taste and intelligence of a true artist. As the *Prince*, Miss Garden has added another striking impersonation to her notable list, making a dashing appearance in her yellow curls, black velvet suit, with knee breeches, diamond buckles and broad-brimmed hat with waving white plume. Miss Garden, as was to be expected, acts the part with consummate grace and the sincerity that marks all her characterizations. The *Prince*, in fact, appears as if he might of a verity have stepped out of one of childhood's treasured picture books. Vocally the part also presents Miss Garden to advantage, as the Massenet music is in the style with which she is perhaps most familiar.

Mahler Memorial Concert in Vienna

VIENNA, Oct. 28.—The Wiener Tonkünstler Orchestra took the lead, on the 19th, in the memorial concerts for Gustav Mahler, performing his First and Fourth symphonies. It is barely half a year since the composer's death, almost too soon to give an unbiased opinion of his compositions now bereft of his magnetic personality as conductor. This First Symphony (D Major) has especially roused much controversy and inimical feeling. The Fourth is perhaps the most peaceful of his works. Conductor Oscar Nedbal had evidently devoted much love's labor to his task and drew the best possible effects from his orchestra. The solo in the latter symphony was rendered with fine expression by Frau Francillo-Kaufmann. Three of Mahler's orchestral songs were interpolated between the two symphonies and were feelingly sung by Franz Steiner. One of these songs, "Ich bin der Welt abhanden gekommen" ("I have become lost to the world") is perhaps the most beautiful of Mahler's lyrics and was particularly adapted to the occasion. Warm applause followed upon all of the productions.

A. F.

Emmy Destinn gave two concerts in Berlin before sailing for the New York season.

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FINAL WEEKS OF SOUSA TOUR

Visiting the Most Southern City in the World—Capability of the
New Zealand Music Critics—A Halt at Honolulu

By C. J. RUSSELL.

ALTHOUGH Sousa's Band has been playing in this country in Western cities for several weeks since its return from its famous around-the-world tour, the story of its later appearances in distant lands has not been told. The band arrived in Vancouver on September 20 and is now gradually working its way East to its starting point in New York.

After its unusually successful tour of Australia and Tasmania, Sousa and his men sailed from Hobart on the *Ulimaroa* for New Zealand, a three days' trip.

On South Island, Invercargill, the most southern city in the world, Dunedin, where one member of the band on ordering scrambled eggs was informed by the waiter after a ten-minute delay that the chef didn't know how to cook eggs that way, and Christchurch, where the grand national races were being held, were all visited. A short trip on the *Tarawera* brought the band to North Island, where we played at Wellington before Governor Islington; at Wanganui with a native Maori village close by, and at Auckland, with its acres of wild calla lilies.

Throughout New Zealand we were received with the same cordiality and enthusiasm that we had experienced in Australia. At each city our audiences completely filled the hall and often people were unable to gain admission. As usual the playing of the "Stars and Stripes" was the signal for spontaneous applause. The press spoke in the highest terms of the work of Miss Root, Miss Zedeler and Mr. Clarke, and noted Mr. Sousa as the dominating factor in all the performances. One paper said: "For catholicity of taste, searching interpretations and wide repertoire Sousa's Band stands pre-eminent," while another expressed the belief that: "Nothing so nearly approaching a perfect interpretation of the greatest musical compositions has ever before been placed within our reach."

In a social way the New Zealand tour was very pleasant. Governor Islington and General Goldley, commanding the Dominion forces, each gave a luncheon for Mr. and Mrs. Sousa, while the members of the band were made to feel at home in the clubs of the various cities visited. While the band was playing the Auckland engage-

ment Mr. Sousa's family made a trip to Rotorna to see the famous geysers and hot lakes and reported a most interesting time.



Members of Sousa's Band on the Heights Overlooking Honolulu

The people of New Zealand everywhere showed a deep interest in and keen appreciation of music and the critics were most capable.

At Auckland we boarded the *Makura* for a twenty-day voyage home, with fine weather and interesting stops. Four days brought us to the Fiji Islands. We entered harbor at sunset and were entertained on board during the evening by native singers and dancers. During the night a cargo of raw sugar was taken on and after a morning drive around one of the islands, through its luxuriant tropical vegetation, we again set sail and soon had the novel experience of repeating the day and date as we crossed the 180th meridian going east.

After eight days we touched at Honolulu. The morning hours were devoted to automobile trips through sugar and pineapple plantations to the Pali and visits to the

Aquarium, with its remarkable collection of colored fishes and to Waikiki beach to witness the surf riding. Matinée and evening concerts were given and as we were boarding the boat the ladies of the party were lassoed with garlands of flowers. We steamed out of the harbor at midnight listening to "Aloha-Oe" (Farewell), sung by native Hawaiians accompanied by the Hawaiian band.

The remaining days passed quickly. The band gave a concert in aid of the seamen's charities, another minstrel show was put on

LONDON HEARS NEW CANTATA BY COWEN

"Whispered Chorus" Produces
Wonderful Effect in Premiere
of "The Veil"

London Bureau of Musical America,
Crown Office Row, Inner Temple, E. C.,
London, England, November 1, 1911.

LONDON heard "The Veil," Sir Frederick Cowen's great work, for the first time on Monday night, at Queen's Hall, and even if it were remembered for nothing else, the wonderful effect of what can only be described as the "whispered chorus" has been enough in itself to set musical London talking. A rare beauty of thought and expression is marked throughout the work, which is based on Robert Buchanan's great poem, "The Book of Orm." In the beginning the wearing of the Veil is described in rare beautifully poetic lines; gradually the drama of the universe is unfolded, until there comes, with "The Lifting of the Veil," the supreme moment of the work.

A less skilful and poetically minded composer might have expressed this with a great crash of sound, but Sir Frederick has chosen a far more dramatic way of getting his final effect. There is a rapt chord—a moment of absolute silence, and then, very softly spoken by altos and basses, the last lines:

Then in a vision
The veil was lifted
And the face was there!

The handsomely dramatic effect of this unexpected finale is alone enough to make "The Veil" famous, and the enthusiasm of the great audience, when it had recovered from the momentarily silencing suspense, must have well recompensed the composer and the choir for the record-breaking journey which they made from Cardiff to London and back for the occasion.

KENNETH KINMONT.

American Pianist's Vienna Recital

VIENNA, Oct. 19.—In the very van of this season's pianists came Edgell Adams last Thursday evening, the 12th, with a most interesting recital in the Bösendorfer Saal. Miss Adams has spent two years in Vienna studying with Godowsky, but came here with a notable record for work at the Peabody Institute in Baltimore with Ernest Hutcheson and a year with Lesiszka in Berlin. Like so many of the musicians from the United States, she comes from the Middle West, Lamar, in Missouri. For her concert Miss Adams chose a difficult and varied program beginning with the Haydn Andante and Variations in F Minor and closing with the brilliantly dashed off Toccata, op. 111, by Saint-Saëns, while in between came remarkably well rendered compositions by Beethoven, Brahms (the Ballades, exceedingly well given), Chopin, Rachmaninoff and Debussy, whose "Reflets dans l'eau" received at her hands all its required delicate picturesqueness.

A. F.

Eames and De Gogorza to Appear in "Chansons en Crinoline"

Under the name of "Chansons en Crinoline," a series of musical mornings will be revived at the Hotel Plaza, New York, under the direction of Mrs. Robert W. Hawkesworth, on Thursdays, December 7 and 28, and January 4. At one of the concerns Mme. Eames and Emilio de Gogorza will appear for the first time in New York this season. They will sing songs of the period of the First Empire, in costumes of that time. Another morning will be devoted to Russian music, with the Balalaika Orchestra and Russian singers, in national costumes, and a Russian dancer, Mme. Bronislawa Pajitskaia, wife of Mikail Morokin. At the last of the series Alma Gluck and Cecil Fanning will be heard in antebellum songs, and will wear costumes of 1830.

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New York, November 18, 1911

HOLDING UP AMERICAN ARTISTS

Remark has been occasioned in the musical world by the refusal of Maud Powell, in her recent New York recital, to accede to the demands of the French Society of Authors and Composers, and the cancelling of a certain French work on her program because of the large fee demanded for allowing its performance.

A similar circumstance seems to have arisen at a well-known German Summer resort, where a visitor last Summer remarked the omission from the orchestral programs of practically all modern music. This, it appears, was due to the resistance offered by the Society for the Protection of German Summer Resorts to the excessive demands made by the Society of German Composers for performing rights.

The situation is this: On the one hand composers feel that they should be compensated for the use of the product of their talent beyond the amount to be derived from the publication of their compositions. On the other hand, the artist feels that in giving public presentation to a work he is conferring a favor upon the composer by advertising his music. With the ruling as it stands, the composer is under a disadvantage, occasioned by the fact that the artist can avoid playing his works. This he seeks to rectify by association, by making a combination of composers, in order that the artist shall be compelled to draw upon contemporaries for the purpose of making up suitable and up-to-date programs.

This is, however, a compulsion that does not compel. The artist has two ways of meeting the situation. First, by reverting to the compositions of an earlier time, and second, by drawing upon the composers of countries where no such society exists.

The composer is notoriously lacking in worldly goods, and doubtless needs all that he can earn through his work. But the artist, too, has a struggle, a very great one, under modern conditions of competition. It is practically certain that the artist body will resist the extra expense of concert giving and make up its programs in such a way as to avoid that expense. It may be that in France or Germany the public demands that artists shall give contemporary works of the composers of those nations, and the composers there may thus be able to hold the iron rod over the artist.

In America, on the other hand, such a thing is virtually impossible. Such is the catholicity of taste in America that the American public is not going to be greatly grieved at the exclusion of the contemporary music of any one particular nation. Especially is this the case now that America is beginning to discover that it has composers of its own.

There is no value in a law that cannot be enforced. The European composers would do better to stop wasting their energy in trying to collect fees from artists in America and (if they are bent on interna-

tional conquest) put it into the exploitation and marketing of their compositions in this country in the regular way.

THE COMPOSER AND THE PEOPLE

In *MUSICAL AMERICA* of October 28 Rutland Boughton, who has written an article in the *London Musical Standard*, is quoted on the redemption of music in England through the influence of the masses. "They," he says, "are the only people whose emotions are not distorted by unhealthy conditions." He finds absurdly artificial musical conditions among the wealthy and leisured as well as among the bourgeoisie. He tells of many examples of deep and serious interest in music on the part of artisans and others who make up "the masses" in England, among whom he has worked very successfully with musical movements of various kinds, which remind one somewhat of similar successful events at the Cooper Union in New York.

"Compared with these realities," says Mr. Boughton, "Covent Garden is a toy shop and the 'musical-at-home' an afternoon nap."

Much composition is being done in America at present, and a vast amount of it is perishable and meaningless. If composers in America would perceive what lies at the root of the principles inspiring Mr. Boughton's remarks, the efficiency of musical composition in this country would be very greatly increased.

Great music is not produced by the attempt to conform to, or to set, culture standards. It is produced by compelling creative force. This force is generated, or more properly, induced, by a need. Where there is no need to compose, there can be no great music.

How does this need arise? It would appear to arise in two ways—through the inward conception of the composer, who, by inspiration, perceives an ideal, and feels in himself the need to create a work to realize that ideal; or it can arise by certain music being needed for a certain occasion or human use. In either case the creative power, *per se*, is the same. In no case does a need arise through the desire to imitate successfully certain existing culture standards, or the desire to make an impression by doing something in a style that is already attracting attention. There is no need of a work produced by a person whose sole desire is to shine in the company of his contemporaries.

The two apparent modes of the arising of this need which have been cited resolve themselves, in reality, into one—the need of reaching humanity. Bach's audience was always ready; he was but fulfilling his church duties in composing his immortal works. The sense of continuous human contact on a high plane was undoubtedly a perpetual source of elevation in his inspiration. The same is true of the earlier great Catholic composers. Haydn had a court waiting for his works as they appeared. Operatic composers have a waiting audience in the opera house. The same principle holds true of Beethoven with his symphonies. Beneath all culture ideals he was writing for the people, and his symphonic evolution led him inevitably to the Ninth Symphony, a supreme work designed (as his conception of it grew in his own mind) to carry a proclamation of joy to the people. Who misses Beethoven's democracy, misses also the point of his life and art.

Failure to see the one great underlying truth in all these matters is one trouble with American music. Our composers are far too prone to leave the people out of their calculations. In one shape or another they must ultimately write for the people. They are not doing so when they are seeking a little glory by showing that they can do something Debussyish or Straussish. There is no need that they should do such a thing, and nothing can come of it.

When composers in America see that there is need of new musical revelations for the people, when they begin to see the relation of music to events involving the people, ceremonial or otherwise, religious or otherwise, when they discern the place where music is deeply wanted in the great scheme of American life, they will rise to the occasion, and the need of great music will produce great music.

METROPOLITAN OPERA POLICY CRITICISED

The none too placid waters of the operatic world have been stirred by certain statements in the *Philadelphia Evening Bulletin* of November 9, attributed to Reginald De Koven. Mr. De Koven's statement is of the nature of a general criticism of the conditions surrounding the management of the Metropolitan Opera House in New York, which he considers inimical to American principles and to the advance of American musical art through works of American composers. A number of Mr. De Koven's remarks were erroneously given in the *Bulletin*, but in a letter of correction subsequently issued Mr. De Koven holds to his main contention, though expressly stating that he intended no criticism of Mr. Gatti-Casazza personally.

Mr. De Koven's stand for American musical advance and for the recognition of the works of American composers is thoroughly laudable, but it is questionable whether such a position entails a criticism of the Metropolitan Opera House such as that which Mr. De Koven has made. Evolution, society, the New York public, and the available operatic art of the past have made the Metropolitan Opera House what it is. It represents a set of balanced, or nearly balanced, forces, although not a complete set, for it now faces the introduction of a new force, the work of the American composer.

Operatic composition in America has not thriven as vigorously as has orchestral composition and some other forms. The opening of the doors of the Metropolitan Opera House to American operas must, and will, follow with a rapidity proportionate to that with which American operas of excellent quality are presented to the management. In the growth of American music the kernel must burst the shell. It is not in the order of natural growth that the shell opens before it is forced open by creative growth within.

The establishment of the prize competition, and the acceptance of Horatio Parker's "Mona," is in the nature of such a breaking of the older shell, and is, perhaps, enough for the progressive needs of the immediate present.

With regard to Mr. De Koven's attack on the Ricordis, for whom, by the bye, we hold no brief, and the charge that no new works can be produced at the Metropolitan which are not published nor controlled by them, for the reason that Gatti-Casazza is virtually their representative, it should be pointed out that of the three new works to be produced this season none of them is published nor controlled by the Ricordis. The cause of the American composer will not be served by misstatement of fact.

According to our now well-established annual custom we devote a little editorial consideration to the design upon the Carnegie Hall programs.

There is a new design this year. We do not know whether last year's remarks inspired the powers that print these programs to attempt an improvement. If so we are inclined to regret having mentioned the matter. It would be elucidating, perhaps, although it could scarcely be gratifying, if those whose business it is to publish these programs would tell us why it is that in a place where one is supposed to come into the presence of the highest beauty in art the programs should bear a design which takes one about as far as he could get in the other direction.

In this new program a lady, whose hair reminds one of a New York shop girl, whose face is the symbol of all vapidness, and whose quasi-Grecian dress does not stay up at the shoulders, accompanies on a nondescript lute a fat and nondescript bird, which perches securely on a frail clematis leaf that would double up at the weight of a bee. This touching scene takes place in a garden of floral and architectural horrors.

PERSONALITIES



Myrtle Elvyn Returns to Us

Myrtle Elvyn, the American pianist, who has just returned for another American tour, which begins with her Chicago recital this month, not only spent some time with her former master, Godowsky, but also concertized in England and on the Continent, her appearances including several in Berlin, Leipsic, London and other cities.

Caruso—In his recent European tour Caruso had the distinction of being managed by a Privy Councillor, with the entrée at the Vienna Court. Ledner was the man's name.

Garden—Mary Garden says so many things to the newspapers that one wonders how it is she never runs short of subjects. The latest pronouncement of the inexhaustible Mary is that she wants to play *Hamlet*. "Wouldn't it be glorious if Debussy should compose an opera to 'Hamlet' and give me the leading part!" she exclaimed to an interviewer.

Gilly—Dinh Gilly, the Metropolitan Opera baritone, had an operation performed on his nose while abroad last Summer, which he declares has greatly improved his breathing and lung power and made his voice clearer and stronger.

BEHIND THE CURTAIN

Introducing Signor Viafora—Wireless Repartee Between Caruso and Gatti—Miss Van Dyck's Dog Reappears on the Scene

LADIES and gentlemen, allow me to introduce one of the cleverest caricaturists in this city, Mr. Viafora, who is to draw pictures exclusively for MUSICAL AMERICA. They will be published in this column.

The fine satire and subtle humor of Mr. Viafora's sketches have long since made him a favorite with operagoers and opera artists alike and the readers of two continents, especially those of Italian and American nationality, are familiar with the name of this great artist, whom I have



Mr. Viafora Sees Himself as Others See Him

now the honor of introducing to my readers in a caricature by himself.

We often hear the saying "If we could only see ourselves as others see us." I think Mr. Viafora has solved the problem. It's the face of a man who is fond of cracking a joke about others and who can enjoy a joke at his own expense.

Evviva Viafora!

THE OTHER DAY Viafora heard of the telegram which Caruso had sent to Gatti-Casazza, in which he (Caruso) expressed his joy about his excellent health by emphasizing the main word and making it much longer. The wireless read as follows:

By Wireless.
Commendatore Gatti Casazza:
Salute arciammirevolissi mevolmente bene Saluti.
CARUSO.

Immediately Viafora set to work to elaborate on the length of words and sent Caruso a welcome greeting by wire which read as follows:

By wireless.
Caruso, Kronprinzessin Cecilie.
ARCISTRAORDINARIOBENVENUTISSIMEVOLMENTE.
GIANGINA VIAFORA.

Rosina Van Dyck has returned to New York. I have not seen her, but I saw her dog, the magnificent English setter who spoiled my interview last season.

I rave over dogs, and this one in particular. I would have recognized him among a thousand. The one thing that troubled my imagination was how the man who was holding the leash of the dog had come into his possession. For there was not the slightest doubt in my mind about the identity of the dog. And there was also no doubt in my mind that Miss Van Dyck would never have parted with that dog—not for love or money. Yet, before accusing anyone of thievery I thought I would observe a little. The man was in the Metropolitan, evidently knew everybody, and looked eminently respectable.

Entered Mr. Pasternack, the youngest conductor of the Metropolitan, who shook hands with the mysterious stranger and proprietor of Miss Van Dyck's dog. I asked him to introduce me.

"Certainly, with pleasure—Richard Hageman, of the Metropolitan, this is MUSICAL AMERICA's representative."

"Delighted!" in a deep bass voice.

"May I ask you how and where you—er—you see, I have known this dog when it first came to this country. I am positive it is the same—but it belonged then to a Miss Van Dyck—perhaps you—"

"Why, that's our dog; you see, Miss Van Dyck is my wife—"

"Well, well, well!" (That was the best I could do.)

"It's such an intelligent animal," Mr. Hageman said. "He is going to make his debut in 'Lobetanz,' when he will be on the stage for the first time."

Entered de Segurula, who heard the last sentence, and patting the dog on the head said, mockingly:

"That will be all right, as long as he hasn't a bass voice."

"How could he?" retorted Hageman; "such a beautiful and intelligent face and a bass voice—"

I left them during the crossfire of wit and humor which no doubt continued during the rehearsal of "Lobetanz."

LACK of space prevented me last week from telling about an important feature of my Philadelphia visit.

In the lobby of the hotel I found a young fellow, smooth shaven, with sharp, piercing eyes, and I recognized at once the *claqueur*, although he had his moustache of last year taken off. He evidently recognized me, too, and came over.

"That's a nice boost you gave me in your paper last year with your story about the *claque* trust. It has given me a lot of publicity and done me a world of good," he started.

"All right," I replied, "you can have another dose of the same medicine. Fire away. How is business?"

"Poor; very poor," he complained. "Too many traveling expenses attached to the job. And a lot of trouble! I am seriously thinking of going into some honest business."

"Good luck," I ventured. "The change will do you good."

"You see," he confided further, "there are some people who will never want the *claque*, and others who want it very badly. Now, for instance, I have found out that it's mostly on account of vanity that people engaged a *claqueur*. You see, I am only a free lance, but my partner in New York has an easy job. He is 'in' with the officials of the Metropolitan, Margulies is, and he is the official *claqueur* of the house. Whereas I have to supervise Boston, Chicago and Philadelphia, and there is not enough money in it. There's little Maggie Teyte coming. I have an idea I am going to get into trouble."

And he did, for the next day he was trapped and fired by the opera house.

Sic transit gloria mundi!

TWO years ago, in Paris, Charlotte Lund said, "I had been to the opera, and with a friend was coming home in the metro (subway). Suddenly the lights went out and the train came to a stop. All went well for a few moments, then the restless French people began to get very excited. Recalling the awful catastrophe of a few years back in the Paris subway, when the people became uncontrollable, and as the excitement became more intense with the passing moments, I suddenly had an inspiration. There was a very popular song going the rounds of the café chantants and it had about the same popularity as 'Alexander's Rag.' I thought, 'I will start this song,' and receiving encouragement from my escort, away I went at it. It wasn't long before it had the desired effect, and almost everyone in our car took up the refrain. The contagion quickly spread to the other coaches, and the French, quick to be entertained and amused, fell in with the idea, and it was a great chorus that we had. Soon the lights went up, the train started, and, *Voilà!* we were at the Etoile, and a happy crowd it was."

Few, if any, knew who started the concert, for the singer was modest. Now she's a prima donna—that's different!

GARDNER LAMSON, in his stage anecdotes, tells an amusing story of the fireman who wanted the "real thing."

"It was in one of the smaller towns of Westphalia, and the opera was Gounod's 'Faust.' I was guest, *gast*, as the Germans call it, and was playing one of my most favorite parts, that of *Mephistopheles*. Nearly all the opera houses in Germany are a part of the machinery of the kingdom, or the principality, or of the municipality, as the case may be, a means of the education of the public, hence under municipal, not private, control. Just before a performance begins a proper-sized squad of city firemen always arrives at the theater and is posted by individuals at various places of

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danger upon the stage, in the wings, for instance, behind and up in the scenery, to be ready for the emergency. In their uniforms, with helmet straps under the chin, coils of rope across the breast, axes at the side, these firemen look portentously impressive. But here, as everywhere, there are plenty of good hearts beating under the trappings.

"It was the third act, the 'garden scene,' and I stood beside the fireman in the wings waiting for the moment of my entrance. We passed the time of day and he told me to my joy how much he approved of the *Mephisto* of the evening. Then suddenly, 'You are the devil, aren't you?' said he. I replied 'Yes.' 'Then where's the tail?' This son of the land of Goethe, then, wanted realism, not suggestion; no 'embodiment of the spirit of evil,' but the real thing—hoofs, horns, forked tail and, no doubt, a flaming breath would have been an added comfort.

"I had only time to tell him that 'this was not exactly that kind of a devil,' and hurried on to meet *Faust* and *Marguerite*.

LUDWIG WIELICH.

THE NEW STRAUSS OPERA

"Ariadne at Naxos" Said to Reveal Composer in Entirely New Vein

Those who have heard it recognize a sort of symbolism in Richard Strauss's new opera, "Ariadne at Naxos." The general idea of the work is known—an adaptation by Hugo von Hoffmannsthal of Molière's "Bourgeois Gentilhomme," in which two operatic companies, one serious, one comic, play pieces dealing with female fidelity side by side.

The two great contrasted characters, says a European correspondent of the New York Sun, are *Ariadne*, representing heroic constancy to one lover alone, and *Zerbinetta*, representing ordinary feminine changeableness. *Ariadne*, in despair at the loss of *Theseus*, wants to die, and thinking she is going to meet death meets *Bacchus* instead.

With *Bacchus* she falls in love, but she feels that the new love is only a resurrection and continuation of the old. She thinks in choosing *Bacchus* she is choosing

death; in reality she is choosing new life; in *Bacchus* she is simply loving *Theseus* over again, for she can only love once. *Zerbinetta* is a columbine who passes from one lover to another; she cannot understand the grief of *Ariadne*.

The entire style of the music is said by those who have heard it to be as from a hitherto unknown Strauss, full of melodies and coloratura arias, in structure delicate and graceful. The opera will be produced for the first time at the Deutsches Theater in Berlin under Max Rheinhardt's management next Fall.

JOHN HOFFMANN'S RECITAL

Cincinnati Tenor Displays Commendable Qualities in Song Program

CINCINNATI, Nov. 11.—That in John A. Hoffmann Cincinnati harbors one of America's most promising tenors was emphasized at this artist's song recital given at the Conservatory of Music last Monday evening. The combination of a lyric tenor voice of great beauty, used with consummate skill and supported by sound musicianship, makes his singing noteworthy. His program, which appealed to the expert rather than to the layman, consisted for the first half of German songs of the most modern type by Cornelius and Kaun; then followed three characteristic numbers of Debussy, which he treated with excellent discernment, thereby calling forth much enthusiasm. The third division of the program was devoted to modern Italian song literature, a finished rendition of an aria from "La Bohème" and in conclusion a group of three new songs which the prolific pen of the distinguished local composer, Pier Adolfo Tirindelli, which were given with such *esprit* that Mr. Hoffmann was obliged to respond with an encore before the audience could be induced to leave their seats. The excellent accompaniments of Harold Morris added largely to the success of the concert. F. E. E.

The open-air Opera at Zoppo, on the Baltic, where Thuille's "Lobetanz" was given this Summer, is to produce Humperdinck's "Hänsel und Gretel" next year.

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NEW MUSICAL PUBLICATIONS

THE world is so full of literature purporting to relate in more or less condensed fashion the stories of the standard operas, and the methods of narrating these have been so thoroughly exhausted that one is often tempted to wonder at the energy of those persons who still continue to turn out books of this kind. It is, therefore, justifiable to look for something distinctly out of the ordinary when a new volume of operatic stories appears. The most recent of these, J. Walker McSpadden's "Opera Synopses," can scarcely be said to distinguish itself by any particular feature of novelty. The author has in the past issued volumes of synopses of the works of Shakespeare, Chaucer, Dickens, Scott and Wagner and now feels himself inclined to do as much for the products of the most famous opera composers. He declares his work designed "both for opera-goers and for those living outside of the large cities who wish to have a knowledge of the standard productions." Sixty-five operas are included in this book, among them such recent compositions as "Mona," "the Sacrifice," "Germania," "Königskinder" and the "Girl of the Golden West." Their plots are fairly well detailed, though there are some inaccuracies. *Kundry*, for instance, at the close of the second act of "Parsifal," is not left "an old woman," although Mr. McSpadden says so. Nor, at the close of the "Girl of the Golden West" does *Rance* aid *Minnie* to effect her lover's escape. For the rest the book is conventionally satisfying. A few lines of data concerning the dates of composition and production are given with each synopsis.

ACTIVE and ever ready with new works, Homer N. Bartlett, whose compositions are known throughout America, has recently published six new songs,† which have just been received from the Schirmer press.

Heine's "Wie des Mondes Abbild" finds a lovely setting in Mr. Bartlett's hands, one that is marked by a beautiful flow of melody and a keen sense of the poetic. There is a fitting violin obbligato to the song, which is written for a high voice.

"For Somebody" is a song of great expressiveness that voices the love plaint of Robert Burns with much success: its style is varied and the manner in which the opening themes are later handled in the corresponding major key shows musicianship of a high order.

A purely lyrical piece of work is "Her Voice to Me," to a poem by John B. Bartlett, a brother of the composer. A melody of emotional beauty is treated with considerable harmonic freedom and the accompaniment is well conceived.

Henry Van Dyke, whose poetry is unduly neglected by musicians of the day, has received Mr. Bartlett's attention in his "I Envy Every Flower." The composer, seeing the possibilities of the beautiful lyric, has expressed it in music that is charming in its graceful, happy character. It is rich in melody and the harmonic touches are splendidly done.

"My Bonnie Mary" is a big song of great interest. The first part is virile and noble in character, while the contrasting part is purely lyrical. On the return of the first tempo the music telling of "The trumpets sound, the banners fly" is remarkably spirited and gives the voice opportunities to show what it can do as does the brilliant ending, allowing the singer an optional high B flat. It is dedicated to Frank Ormsby, the tenor, who will no doubt make the most of its qualities.

The last song, which is a setting of Shaemus O'Sheel's "The Two Lovers," is possibly the finest in the group. It is built on an arpeggio accompaniment, which is particularly expressive; the melody is distinctive and as the poet tells the story the music becomes more and more intense, marking every change in the narrative with some characteristic touch. The short *Andante* section is well planned and makes an effective interlude, as it were; the end-

††"WIE DES MONDES ABBILD." Song for a high voice. Price 50 cents. "FOR SOMEBODY." Song for a high voice. Price 60 cents. "HER VOICE TO ME." Song for a high voice. Price 50 cents. "I ENVY EVERY FLOWER THAT BLOWS." Song for a medium voice. Price 60 cents. "MY BONNIE MARY." Song for a high voice. Price 60 cents. "THE TWO LOVERS." Song for a high or medium voice. Price 75 cents. By Homer N. Bartlett. Published by G. Schirmer, New York.

ing is appropriate and the whole song is marked by sincerity of expression. It is dedicated to Mrs. Clarence Eddy, the contralto, wife of the distinguished American concert organist, Clarence Eddy.

MARSHALL KERNOCHAN, who, in his charming setting of Kipling's "Smuggler's Song," Walt Whitman's "Out of the Rolling Ocean," and a number of poems of Robert Browning, has established himself in the front rank of American composers, has just published, through C. W. Thompson & Co. of Boston, a setting of Henley's stirring poem "Unconquered" (Invictus) for a bass voice. It is no easy task for a composer to set these lines after the excellent music provided for them a year or so ago by Bruno Huhn, whose setting has met with the unanimous approval of concert singers throughout the country. In making his setting one for a bass voice Mr. Kernochan has wisely avoided comparisons and has interpreted Henley's sweeping lines with music that bears out the text most adequately.

Good bass songs are indeed rare, and in this setting the composer has written music for the voice which, though of some difficulty, is most singable and highly effective. The accompaniment is planned with great taste and judgment, and the blend of voice and piano is most artistic. Mr. Kernochan's music has individuality, character and much strength. The postlude of a measure and a note which the composer marks "accelerating abruptly" has a touch of modernity in it which is exceedingly felicitous and which shows a remarkably able hand in composition.

TO find adequate musical expression for the poems of Heinrich Heine, after the master songs of Schumann and the Romantics, is difficult. Mary Helen Brown, an American composer,†† has written music of remarkable beauty to Heine's "Es liegt der heisse Sommer," and maintained a directness and clarity of conception throughout that is striking in these days of complex and abstruse harmonic schemes. Over a syncopated accompaniment in eighths and quarter notes, the voice sings a lovely melody, warm and rich in contour and expressive in its every phrase. In spite of the fact that the accompaniment does not change, barring one measure of three-half time, there is no sense of monotony in the song. It is published for both high and low voice.

Two songs by the same composer appear from the press of Edward Schuberth & Co., "A Valentine," to a poem by Clinton Scollard and "If I Were King," to an old manuscript text. Both songs show much individuality and prove that their composer has studied her art with great care. Such an accompaniment as the subtly conceived "two against three" in "A Valentine" or the spirited piano part in "If I Were King," with its constantly shifting harmonic background show a gift for song composition that will be heard from in the future.

ONE of the best sacred songs that has appeared in some time is a setting of the familiar poem, "Tarry with me, O my Saviour!" by H. T. Burleigh.** Mr. Burleigh, who has already written a number of highly acceptable sacred and secular songs, has voiced the poem with exceptional success. There is much fluent melody and a nice musicianly harmonic background in the song and the entire composition is one that does its composer great credit. It is dedicated to Pearl Benedict Jones, the contralto.

Therese Schnabel-Behr, the German contralto, who is the wife of Arthur Schnabel, the pianist, is to devote her time to teaching in Berlin this season.

§"UNCONQUERED." Song for a bass voice. By Marshall Kernochan. Published by C. W. Thompson & Co., Boston, Mass. Price 50 cents.

††"ES LIEGT DER HEISSE SOMMER." Song by Mary Helen Brown. Published by G. Schirmer, New York. Price 50 cents. "A VALENTINE." Song by Mary Helen Brown. "IF I WERE KING." Song for a baritone or bass voice. By Mary Helen Brown. Both published by Edward Schuberth & Co., New York. Price 50 cents each.

**"TARRY WITH ME, O MY SAVIOUR!" Sacred song for a medium voice By H. T. Burleigh. Published by the William Maxwell Music Co., New York. Price 60 cents.

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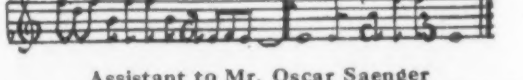
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ITALIANS NOW CONSIDER ZANDONAI THEIR MOST PROMISING COMPOSER.

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Bureau of Musical America,
Milan, Italy, via Pietro No. 4,
October 26, 1911.

IT may be said that the musical season in Italy has begun with the success of the new opera "Conchita," which has just been given at the Dal Verme Theater in Milan with a magnificent result.

Richard Zandonai, author of "Conchita," was born of a modest family of artisans at Sacco, in the province of Trient, in 1883. He studied at Rovereto with Maestro Gianferri and then went to Pesaro, under Mascagni, where he completed his studies in three years only.

When twelve years of age he composed some ballads which are still found very interesting, and has since written several works which he is keeping purely as personal souvenirs. In 1902 he had a ballad printed by Schott in Brussels and in 1906 a set of melodies in which one can already trace the personal characteristics of the young author. During Sonzogno's last competition Zandonai sent in an opera in one act, the "Coppa del Re," which was ultimately rewarded with a recompense by the Ministry of Public Instruction of Vienna.

After being introduced to Messrs. Ricordi by Arrigo Boito, he composed his first opera, "Grillo del Foculare," which had a fair success at Turin in 1908 and during the last carnival at Genoa and Nice. "Conchita" was composed in one year only, from July, 1909, to 1910.

There is no doubt that of all the Italians who have long been striving to establish their reputations as musical composers Zandonai is the one who gives greatest hope. He, too, like all the others, has been hindered by the difficulty of finding good librettos.



Richard Zandonai

The suggestive French romance, "La Famine et le Pantin," by P. Louys, from which Vancaire and Zangarini obtained their libretto is all that one can imagine as being unsuitable to inspire music. Zandonai availed himself of the little that was offered him in a manner which one cannot hesitate to classify as wonderful; he has, in fact, set to music a subject which was utterly deprived of action, leading the audience through the monotony of four acts without their showing the slightest sign of weariness; with his notes he has given shape and evidence to the various tender and tragical moments in which *Conchita* and *Matteo* meet; he has characterized customs and surroundings which excellent colorists had already attempted, without even the most innocent trace of imitation; he has revealed his instrumental powers, the originality of his means, the modernness of his vocal and symphonical conception, avoiding entanglements in that invading modernism which might mean the imprisonment of Latin genius. In a word, his is a work of art which commends itself to admiration chiefly as a proof of the principles which shape its author's personality and his science.

The way the opera was performed certainly contributed to its success, and the greatest merit is due to the protagonist, Tarquinia Tarquini, who is simply a magnificent interpreter of her long, fatiguing and extremely difficult part and who, besides her very particular interpreting gifts, commands appreciation from the audience on account of the beautiful timbre of her wisely modulated voice.

Miss Tarquini played *Conchita* to perfection, putting in evidence the many charms with which the author has adorned this character. The public of some American cities will surely remember this singer when, still very young, she was a member of Henry Russell's San Carlo Opera Company. Now she has become a matured artist and her present success has already procured her a splendid contract with Covent Garden in London.

The artists belonging to the great lyrical companies of New York, Chicago and Boston are gradually leaving now. The choral and choreographical bodies engaged by Henry Russell left Genoa on the *Canopic* the other day and with them sailed some

maestri and artists, among whom two tenors new to America, Alfredo Ramella and Raoul Romita. The former is a well-known artist in the Italian theaters, but the other one is a discovery of Mr. Russell, a young man from Leghorn who possesses a wonderful voice which promises to vie with that of Caruso.

A young American who has met with success in a good many Italian theaters, Fanny Lott, has left our country for Germany, where she will devote herself to the study of the German language.

Elizabeth Powell, another American girl, will make her debut next month when she will sing in "Othello" at Casalmoferrato.

Bertha Cutty, a De Reszke pupil, who has been well received in our theaters, is continuing her Italian career. She will sing in an important theater during the carnival at the Municipal of Piacenza.

FRANCO FANO.

OLGA STEEB IN PORTLAND

Young Los Angeles Pianist Surprises Oregonians by Talents

PORTLAND, ORE., Nov. 4.—Few people realized the great treat in store for those who were so fortunate as to hear Olga Steeb in her piano recital last Friday night.

Like others, she came to us with excellent press notices, but conventional Portland looked askance and hesitated to risk its dollars on one whom it considered comparatively unknown. However, a fair audience greeted Miss Steeb, and scarcely had her fingers touched the keys when a change was noticed. Those who had gone to criticize captiously stayed to enjoy. The first number, the Bach-Busoni Chaconne, finished amid a perfect burst of applause which would not be stilled until Miss Steeb had answered several recalls.

From this on each number was enthusiastically received. At the close of the program, after the big Liszt arrangement of the "Midsummer Night's Dream," the artist responded to the insistent demand for an encore. Miss Steeb, who is but a few years past her teens, was a revelation to every one who heard her.

Mrs. Carolina De Witt-Joslyn gave a recital of her own compositions at Eilers' Hall on Thursday evening, and W. Gifford presented Mildred Camp in a piano recital the evening before. Jasper Dean, a newcomer, was one of the soloists at a recent entertainment at Masonic Temple.

H. C.

Hermine Finck, the soprano, who divorced Eugen d'Albert shortly before his recent marriage with the divorced wife of Ludwig Fulda, is to sing at the Berlin Royal Opera this Winter.

Mischa Elman and Lenora Sparkes were the soloists at the first Albert Hall Sunday Concert of the season in London.

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IN THE REALM OF LIGHT OPERA

"The Quaker Girl" Wins Many Admirers at the Newly Named Park Theater—"Peggy" Pleases Philadelphians—A New Musical Piece from the Henry W. Savage Work-Shop

By WALTER VAUGHAN

THE MAJESTIC THEATER, which speedily lost its majesty after the long and prosperous run of "The Wizard of Oz" and "Babes in Toyland," with which it began its career some ten years ago, has changed its name. Hereafter it will be known as the Park Theater, and will be devoted to light opera and the better class of musical comedy productions.

In selecting the new name the lessees have revived the name of the old playhouse that for years stood at Park Row and Ann street, and for their first musical production presented "The Quaker Girl," the famous London light opera success by Lionel Monckton, which is breaking all records in London.

They were consistent in organizing their company for this piece for they found enough English singers on Broadway to give it all the earmarks of a bona fide London cast. But in spite of the all-permeating air of the piece, it was a New York singer, Ina Claire, who in the title rôle romped away with the first performance. She appeared in the rôle of a demure little Quaker miss who went to Paris, became a model in a dressmaking establishment, and ended by marrying an American naval attaché.

This sounds little better than the exploits of all the other light opera heroines in town, but Miss Claire has a way with her that captivated her audiences and her pretty singing and graceful dancing won her a great success.

The music of the piece is delicately and

gracefully written in the style to which English composers have been faithful ever since "The Three Little Maids." Possibly to an English audience the libretto would be humorous, but here it is frankly dull, and most of its fun is decidedly labored. For laughter the piece depends upon Percival Knight, who lacks the material with which to repeat his hit in "The Arcadians."

Clifton Crawford, who is featured in the production, gave a clean-cut performance as the young naval attaché, and Pope Stamper and Lawrence Rea sang and acted well.

All lovers of light opera will find much to attract them in this new piece, which compares favorably with anything London has sent us during the past few years.

Among its dozen of songs they will be especially pleased with Miss Claire's "A Quaker Girl" and "A Dancing Lesson."

"PEGGY," another English musical comedy success, was given its initial presentation in Philadelphia last week, where it met with considerable success. George Grossmith is its author, while the lyrics are by C. H. Bouvill and music by Leslie Stuart. It abounds with clever songs, the best being "Frouville," "Go Away, Little Girl," "Peggy," and "Ladies, Beware." The cast includes Mabel Wilbur, Alva York, Lucy Weston, Louis Alexander, Thomas Dingle and two English comedians, Messrs. Farren Sontar and O. E. Lennon.

After the Philadelphia run is concluded the piece will be brought into New York.

REGINALD DE KOVEN is about to have produced his thirty-fourth work. It is a novel light opera, which he has named "The Wedding Trip," and the production is to be made by the Shuberts. Fred de Gressac and Harry B. Smith have supplied the libretto, which Mr. de Koven says is the best he has ever read. Rehearsals are well under way, and the first presentation is to be made some time this month.

THE FIRST performance of Henry W. Savage's newest musical production, "Little Boy Blue," was given in Lancaster, Pa., last week, and is now playing a week's engagement in Baltimore prior to an all Winter's engagement in this city.

The piece is an adaptation from the German by A. E. Thomas and Edward Paulton, and the score by the famous French composer, Henry Bereny. Under

the original title, "Lord Piccolo," the piece ran for two years in Berlin and Vienna.

In every respect the production equals the Savage standard. A large cast enacts the interesting story and sings the score, which is really delightful. There are at least a half dozen song hits of the whistling variety. Gertrude Bryan, in the title rôle, won much success, and Otis Harlan and Maude Odell received considerable applause. There is a good singing chorus of seventy-five, and an orchestra of grand opera proportions.

MUSIC IN SEATTLE

Donner Trio's First Concert—Indian Opera by Local Composer

SEATTLE, Nov. 2.—The Donner Trio—Max Donner, violin; M. Steindel, 'cello, and Mme. Romaine Hunkins, piano—presented its first concert this season to-day, presenting a program of works by Mendelssohn, Beethoven, Handel, Donner, Bruch, Popper and Arensky. The artists played with a true sense of ensemble and held the interest of their listeners throughout the performance. The trio by Arensky was by far the most effective number of the evening. Solo groups by Mr. Steindel and Mr. Donner showed them to be artists of high order. Mme. Hunkins, as pianist and accompanist, proved to possess a fluent technique and pleasing tone.

Mary Carr-Moore, a composer of this city, returned to Seattle a few days ago from New York, where she has just closed negotiations with the firm of M. Witmark & Sons for the publication of her opera, "The Cost of Empire." The opera deals with the conflict between the early settlers on the Columbia River in Washington and the hostile Indians. The massacre which took place where the city of Walla Walla now stands, about 1846, and which marks an epoch in the history of the Western country, together with the lives of Marc Whitman and his family, furnish the resources from which the opera is taken.

The Indian themes, which form the basis for many of the motives of the opera, are the result of many years of study that Mrs. Moore has given to Indian music. The opera will be given its premier performance in this city in April of the coming year under the management of John Cort. The dates set are April 22, 23 and 24, when three evening performances and one matinée will be given. Mr. Cort will also produce the opera in San Francisco as one of the features of the Panama Exposition.

Adelina Agostinelli, formerly of the Manhattan, is to sing the name part of "The Girl of the Golden West" in Turin.

WYNNI PYLE IN EUROPE

American Pianist Completes Early Tour and Begins Another One

BERLIN, Oct. 20.—Wynni Pyle, the American pianist, has just returned to Berlin after completing her introductory tour for this season. Her first engagement was at Frankfurt, where she played as soloist at the Symphony Concert in the Palmengarten. Her rendition of Liszt's concerto in E flat major was warmly praised on this occasion. On October 18 Miss Pyle was one of the soloists for the concert of the Vortragsverein, at Bad Nauheim, where she played an extensive program comprising selections by Haydn, Gluck, Dubois, Schumann, Brahms, Chopin and Liszt. She was furthermore engaged as soloist for the Liszt Festival at Mannheim.

Miss Pyle left Berlin to-day for Silesia, where she has been engaged for a series of concerts, which will be followed by a tour to extend into Tyrol. O. P. J.

Russian Orchestra's New Concertmaster

Karl Klein, violinist, who has been appearing as concert soloist in this country for the last three years, has been appointed concertmaster of the Russian Symphony Orchestra, of New York, of which Modest Altschuler is conductor, and will make his debut with that organization at its first Fall concert in Carnegie Hall, on November 18. Mr. Klein is the son of Bruno Oscar Klein, the composer, and studied under Arno Hilf, of the Leipzig Conservatory, and also under Ysaye and Wilhelmj.

Clothilde Bressler-Gianoli, who does not return to the Chicago Opera Company, will sing in Switzerland and Italy this Winter.

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ALL-LISZT PROGRAM FOR MINNEAPOLIS

Local Orchestra Gives Memorial
Concert and Hamlin Introduces
Novelty

MINNEAPOLIS, Nov. 10.—The Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer, honored Liszt at its concert last evening with a program made up entirely of that composer's works. Liszt's "Faust" symphony was given for the first time in this city. The entire work was presented, including a chorus of fifty male voices from the Philharmonic Club. Hamlin Hunt presided at the organ.

The symphony is tremendously difficult, but the orchestra rose above technicalities and gave a magnificent performance. Mr. Oberhoffer's interpretation was so clear and vivid that one hardly required the program notes, excellently written as they were. The climax, with orchestra, organ, chorus and soloist, was wonderfully thrilling.

The closing orchestral number was the symphonic poem, "Les Préludes," and it was given a superb reading. The orchestra is finer than ever this year and every concert strengthens the pride the city has in the organization and its leader.

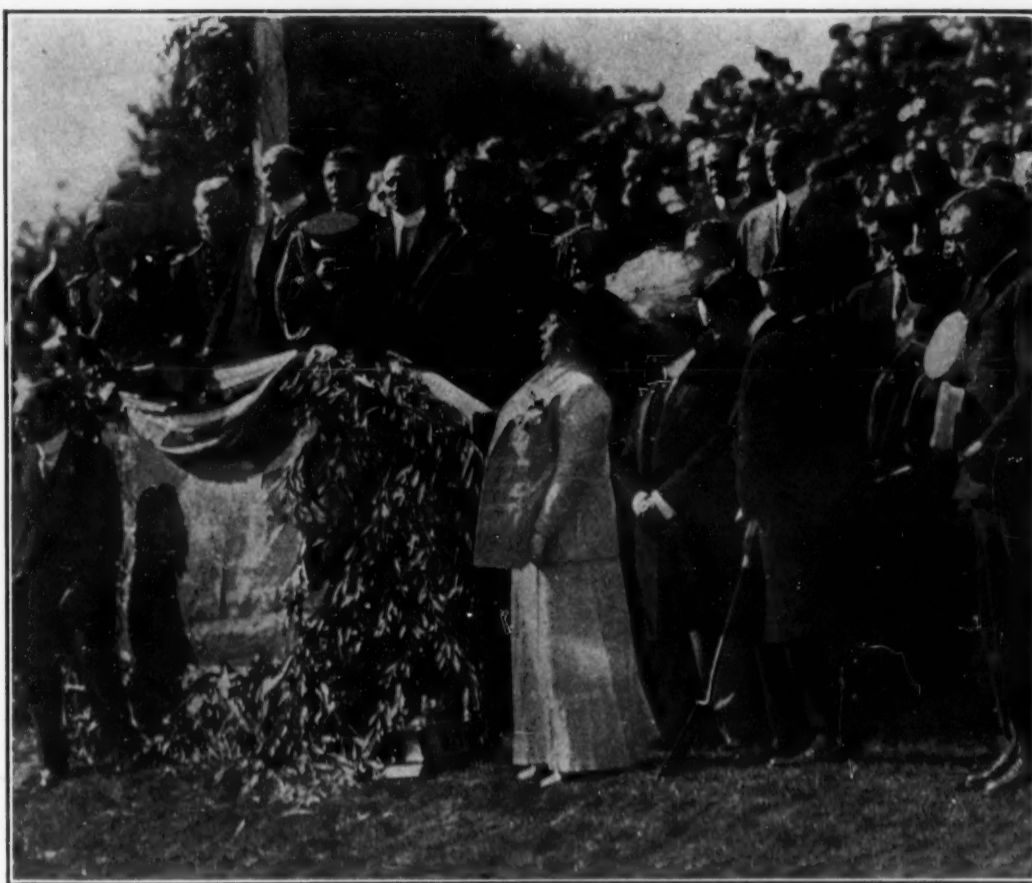
George Hamlin, tenor, sang for his solo number Liszt's musical setting to Petrarch's 104th sonnet, which has been orchestrated by the pianist, Ferruccio Busoni. Mr. Hamlin's was the first performance of the work with the Busoni orchestration ever given in America. The tenor was in excellent voice and sang with his usual refinement and artistic style. He gave *Walther's* song, "Fanget an," from "Meistersinger," as an encore.

The Sunday afternoon popular concerts have been exceedingly successful this season, for at the two already given hundreds have been unable to obtain admittance. Gertrude Rennyson was the soloist for the opening concert, and she achieved a distinct success. Marcus Kellerman was the soloist for the second concert and awakened marked enthusiasm with his musical voice and dramatic power. E. B.

Minneapolis Club Presents All-American Program

MINNEAPOLIS, Nov. 10.—American works made up the entire program at the meeting of the Thursday Musical in the First Baptist Church last Thursday. The experiment proved interesting and successful. The program opened with Suite, op. 35, by Horatio Parker, which was rendered by Marie Baernstein, violinist; Eloise Shy-

MME. NORDICA PARTICIPATES IN HISTORIC EVENT



Lillian Nordica singing "The Star Spangled Banner" just after President Taft had used the silver spade on the site of the Panama-Pacific International Exposition at San Francisco

rock, piano, and Charles Frink, 'cellist. Alac Olsen presented songs by Ward Stephens, Harriet Ware and Charles G. Spross. The piano numbers included "Distant Bells," by Francis Hendricks, a MacDowell "Etude," given by Edna Funk, and the second Indian Suite by MacDowell, played by Maud Peterson and Annie Swensen. Edna G. Wakeman gave organ numbers by Horatio Parker and Dudley Buck and played the wedding song from Harriet Ware's "Sir Oluf." Corinne Frank sang songs by Frank Bibb, Neidlinger and Isadore Luckstone. The Thursday Musical has organized a free placing bureau which it hopes to make a mutual benefit to smaller cities. By eliminating the paid managers and agents the Musical hopes to be able to give out-of-town clubs the services of musicians at a rate so reasonable that the tickets can be sold at popular prices. E. B.

Thomas Beecham is composing an opera based on one of Christopher Marlowe's plays.

Noted Artists Aid Hospital

A concert in the ballroom of the Hotel Astor, New York, on Monday evening, for the benefit of the Lutheran Hospital of Manhattan, enlisted the services of several artists of renown. Dr. Carl E. Duff's interpretation of Homer's "Pauper's Drive" and the 'cello number, "Gypsy Dance," by Jeral, played by Hans Kronold, received the greatest applause from the audience. The numbers by Marie Stoddard, soprano, and Alice D. Juston, contralto, were well received, as were also the violin numbers by Alexander Saslavsky and John Young's vocal numbers.

Grace Kerns Opens Her Season

Grace Kerns, soprano, began her season's engagements by singing Gaul's "Holy City" in Newark, N. J., recently. Her bookings for the next two months include concerts, recitals and oratorio appearances in Paterson and Jersey City, N. J., Providence, Troy, Worcester, Buffalo, East Orange, Hamilton, Ont., and Summit, N. J.

Kubelik at Grand Rapids

GRAND RAPIDS, Nov. 3.—Jan Kubelik, master of technic, played a highly classical program at Powers Theater last Friday evening and a fine audience showed keen appreciation. To the musician of highly developed violin taste he in every way gave absolute satisfaction.

ST. PAUL ORCHESTRA OPENS SIXTH SEASON

"Pathetic" Symphony Reveals
Organization at Its Best—
Martin Soloist

ST. PAUL, Nov. 6.—The sixth season of the St. Paul Symphony Orchestra, Walter Henry Rothwell, conductor, opened auspiciously last week. A large audience made a glad renewal of its acquaintance with the organization which is at once the pride and delight of music-loving St. Paul.

Tschaikowsky's "Pathetic" Symphony was the chief number, and its outlines stood out clearly in Mr. Rothwell's delineation; the noble structure was made beautiful in development and vital in spirit.

Concertmaster Timmer played with the authority of the experienced orchestra man. At the same desk with him was Alexander Levy, the second concertmaster. Other new faces among the section leaders were those of A. Pepinsky, an excellent viola player; Richard Wagner, 'cellist, and Glan- co Meriggirli, flutist. Vincent Fanelli, Jr., is the new harpist. Old members whose excellent work has become familiar are Emilio Gangeala, oboe; Josef Chabr, English horn; Clarence Warmelin, clarinet; Henry Cunningham, bassoon; Fred Scheld, 'cello, and Max Weil, the leader of the second violins.

The seventy-five or more men worked as one instrument in the expression of the varying emotions, giving birth to this confessed "Program Symphony"—the program intended by the composer to be "a riddle to all."

"The Sorcerer's Apprentice," a Scherzo after one of Goethe's Ballades, by Dukas, was the offering from the modern French school and furnished a colorful moving picture, fitful in action, fanciful in design and generally pleasing. Weber's beautiful "Oberon" Overture closed the program.

Riccardo Martin was the soloist, winning favor in the Puccini arias the "Gelida Manina" from "La Bohème" and "Ch'ella mi creda" from "La Fanciulla del West." For response to the persistency of the audience, the "Pagliacci" Aria and Verdi's "Celeste Aida" were added to his numbers. F. L. C. B.

Nobel Prize for Maeterlinck

STOCKHOLM, SWEDEN, Nov. 9.—The Nobel prize for literature for 1911 has been awarded to Maurice Maeterlinck, the Belgian dramatist.

Maurice Maeterlinck, who is generally regarded as the foremost man of letters in Europe, is the author of the drama, "Pelléas et Mélisande," of which Debussy made an opera, and "Ariane et Barbe-Bleue," set to music by Dukas. His wife is the singer Georgette Le Blanc, who is to appear this season at the Boston Opera House.

A new four-act opera, "La Conchita," by Riccardo Zandonai, is to be produced at the Teatro dal Verme, Milan.

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CHILD MUSIC-STUDY AS EVOLUTIONIST VIEWS IT

[Robert Haven Schaffer in *The Outlook*]

CHILDREN should never be set at music as they are set at a stint of weeding in the garden. Only get them mad enough over the lure of the thing and convince them that there is no royal road to the enchanted castle, and wild horses cannot prevent them from wearing down the cobblestones that lead there. Would the old master one reads about have made such an excellent spinet player if he had had his infant nose held down to the instrument for ten hours a day, instead of having been forbidden on any account to touch the thing until he was much older, and having had to practice it up in the attic in fear and trembling with one eye on the door?

In my opinion, the parent with musical ambitions for his offspring should be evolutionist enough to recognize and respect the child's successive stages of development, and should perhaps even supply him with instruments of more or less humility suited to the various stages, so that he may exhaust the enthusiasm proper to each early step as fully and as fast as possible. Above all, the child should not be forced; for if he should, for any reason, skip over one stage, he might go back later and make up the lapse at considerable loss of headway. Papa Haydn had the right idea. He concocted a "Kinder Symphony" which the children could perform together upon the musical playthings proper to their various stages of evolution, and thus derive the maximum of profit from each stage. He also took care not to make the symphony so beautiful as to stimulate a false satisfaction with toy music.

Theodore Thomas was blessed with the insight to see that adult children, as well, who composed his audiences, must be gradually educated, and so he besprinkled the symphony programs of his early concerts with plentiful "Spring Songs" and *inter-messi* from "Cavalleria" and "Beautiful Blue Danubes"; and when he had made the people happy with something like this, and had diverted their minds from the conscious and painful pursuit of musical culture, he would slip in one of the things that were not written for an age but for

all time. This would produce on them no obvious impression whatever, either positive or negative; but some fine day, years later, they would wake up to find that the thing was their very own.

So, too, should the little ones be educated. Into their preoccupied, unsuspecting systems should be introduced, from time to time, in capsule form, a wide selection from the classics. The children should be given to understand that they are not expected to appreciate these things now, but that some fine day, when they are quite ready for the change, the crude and violent pleasures they now enjoy will be succeeded by a deeper though more delicate and subtle sort of pleasure—a far more alluring, compelling, lasting kind than anything they have ever known, and that this fine day will most likely break upon them without warning, and bowl them over somewhat as a great light once bowled over a little tent-maker on the road to Damascus.

OLIVE MEAD QUARTET IN FIRST NEW YORK CONCERT

Rumford Hall Opened to Music at Inaugural Appearance of Chamber Music Organization

Until quite recently there was considerable uncertainty as to where the Olive Mead Quartet would make its New York appearances this Winter, owing to the Mendelssohn Hall situation. Eventually it was decided to hold the concerts in Rumford Hall, in the Chemists' Club Building, at 50 East Forty-first street—a hitherto unfamiliar locality, musically speaking. The quartet inaugurated the musical career of the place on November 1 by giving its first concert of the season there. The audience was large and very enthusiastic.

The new hall is, if not the most cheerful and comfortable place imaginable, at least acoustically excellent, and of a size well suited to chamber music. But the ventilation was miserable on this occasion, and the quality of the seating accommodations did not add to anyone's joy.

The Olive Meads played Cherubini's D Minor Quartet, Smetana's autobiographic

"Aus Meinem Leben" and Mozart's Quartet in E flat. With the exception of a few flaws of intonation on the part of Miss Mead the work of the young artists was up to its customary standard—that is to say, it had smoothness, precision, unanimity, finish and delicacy to commend it. In artistic phrasing, rhythmic life and tasteful shading, these young women can hold their own with almost any male organization. Their best work last week was done in the magnificent Smetana Quartet, with its wealth of poetry and emotion, both gay and poignant, its fund of unaffected melody, its richness of harmony and color.

The performers did ample justice to this masterwork, making the heavenly largo sostenuto movingly effective and the finale—with its ringing high E in the violin, whereby the composer paints the beginnings of his deafness—touchingly dramatic.

The sprightly Mozart work they delivered with much charm and elegance, and it was received with manifest pleasure. In disappointing contrast with these compositions stood the Cherubini Quartet—a dull, dry, stale, academic and antiquated affair with a minimum of inspiration—which even the Olive Mead artists could not galvanize into life.

H. F. P.

ECHOES OF MUSIC ABROAD

[Continued from page 11]

POSTPONED from last February, the first London performance of Sir Frederic Cowen's cantata, "The Veil," was effected a fortnight ago. The work had its premiere at last year's Cardiff Festival, where it won decided favor. Before the London performance the composer discussed it with the *London Mail* in this wise:

"The scheme was one of the most ambitious I have ever undertaken, and it took me four years to complete it. I came across Buchanan's poem—to which 'The Veil' is a musical setting—quite by chance, and I was immediately struck with the grandeur of the conception. The veil is that which hides the face of the Creator from mankind. For a long time I could not find a satisfactory way of dealing with the passage 'The lifting of the veil,' in which the chorus are allotted the words which form the climax. Finally I saw that any music for such a tremendous episode must fall short of the required dignity, and so I left the words to be whispered. This comes after an immense climax, and the effect is really extraordinary."

The Cardiff Festival Choir of 250 voices was taken to London especially for this occasion.

SUBSCRIBERS to the regular Winter season of operas at the Costanzi in Rome are bemoaning the gloomy prospect ahead, for ill luck seems to dog the heels of the new manager, Walter Mocchi, in his efforts to secure a strong conductor-in-chief. At first it was generally understood that he had Mascagni "bagged," but when pinned down to definite particulars the pyrotechnical Pietro declined to conduct anything excepting his own new work, "Isabeau," listed among the season's novelties.

Thereupon Mocchi sought out Rodolfo Ferrari, whom some Metropolitanites may not have forgotten, although most of them have never remembered him, but he preferred to assume the directorship of the Verdi Theater in Trieste. The third who was invited to consider the dangling bait

was Leopoldo Mugnone, but this very capable conductor, who guided the fortunes of opera at Palermo last Winter, found an offer from the San Carlo in Naples more alluring. At last reports the hapless impresario was negotiating with one Guarnieri.

* * *

FOR twenty-five years, without interruption, Rudolf Krasa has been a member of the Berlin Royal Opera forces. Time was when he was considered a tower of strength. That was before his best rôles were usurped by Nebe, who died two or three years ago. Nebe's best parts were *Alberich* and more notably *Beckmesser*, for which he was peculiarly adapted by nature, no make-up resources being required to produce the desired grotesque appearance. Krasa, who is still singing the lesser rôles, celebrated his silver jubilee at the Royal Opera last month.

* * *

SOUTH AFRICA has developed into a veritable El Dorado for British artists. Clara Butt and Kennedy Rumford are singing another fortune into the family treasury on their present tour of that part of the Empire. The receipts for their first four concerts in Cape Town totaled over \$15,000, while the four concerts originally reserved for Johannesburg have been extended to ten.

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Activities in Music Studios of New York

Public Appearances of Brady Pupils

The pupils of S. William Brady continue to appear successfully in public. One of these, Mrs. Edna Floyd Brenton, will sing at the Frank King Clark musicals in Berlin on November 26, when she will deliver the big aria from "Der Freischütz," and is the only new pupil selected by Mr. Clark to sing at the concert. Grace Breen, who is now studying repertoire under Lombardi in Florence, is preparing for her debut which will take place in January. Mr. Lyndon Law has accepted an engagement for the principal tenor rôle in "Modest Suzanne" which opens next Monday. After this engagement he will leave for Germany to enter the grand opera field during the coming season.

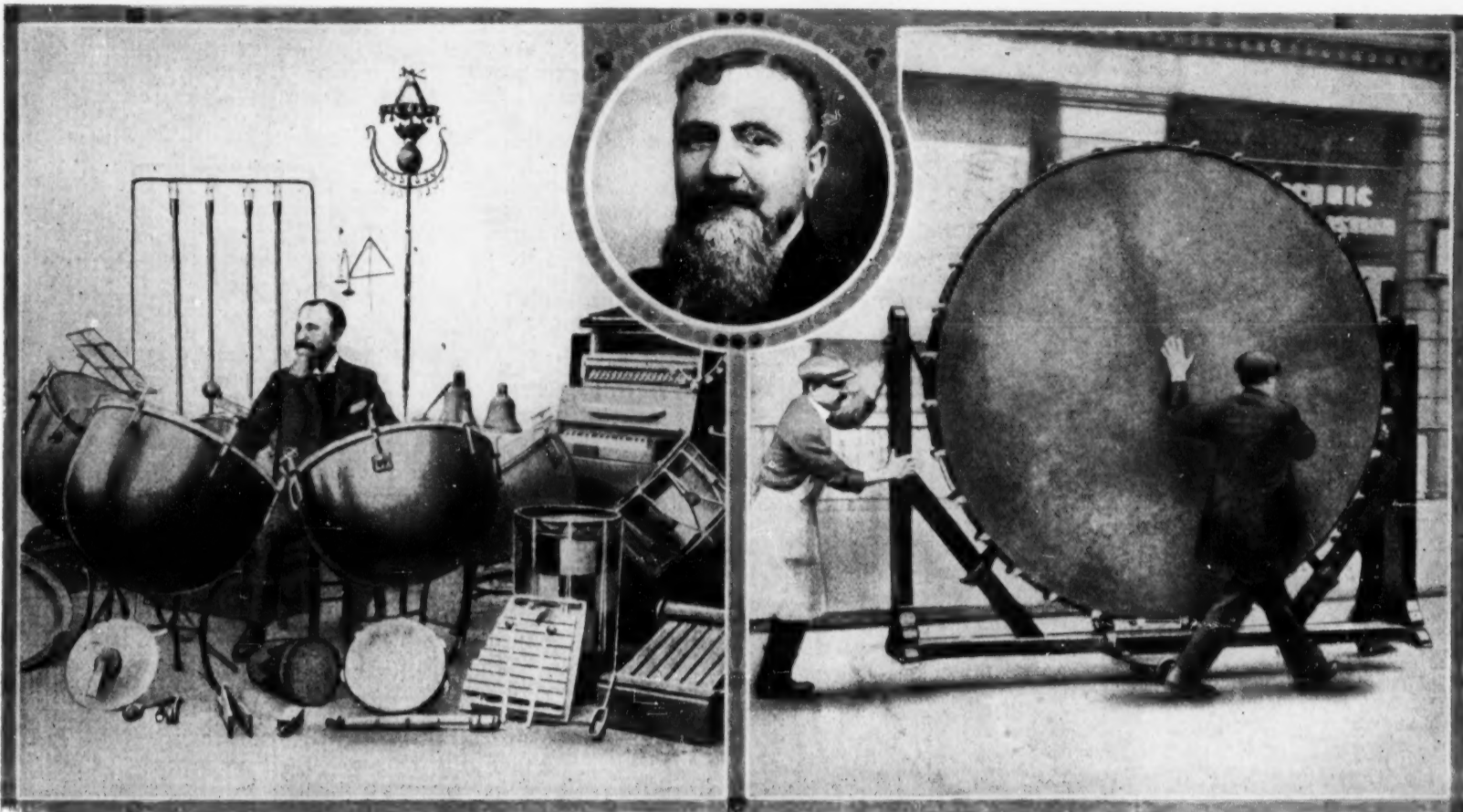
Bel-Canto Club Meeting

The Bel-Canto Club of which Beatrice Goldie is president held an informal reception at Studio Hall on Saturday afternoon, October 28. After a short address of greeting by Mme. Goldie, an excellent program was given, presenting Emil Polak, pianist in compositions by Dvorak, Liszt and Friml, Lillian Croxton in songs by Tosti, Rossini, Amelia Somerville in a song "She stoops to Conquer," and Mme. Goldie in Schubert's "Du bist die Ruh" and Delibes's "Les filles de Cadix," which she sang in good style with much artistry. Alice Abbott played the accompaniments with taste and discretion.

Max Jacobs Gives Reception to Mr. Spalding

A reception was given on Monday afternoon, November 6, to Albert Spalding by Max Jacobs, the New York violinist, at the studios of Buzzi-Peccia in West Sixty-seventh Street, New York. Despite the rain a distinguished gathering came to hear the musical program which Mr. Jacobs arranged. Signor Umberto Sorrentino, tenor, sang some of Tosti's recent songs with good effect and was warmly applauded. Bertha Kleiner, a pupil of Raoul Pugno, showed herself an excellent pianist in a Chopin nocturne and in the Eighth Rhapsody of Liszt. A young pupil of Mr. Jacobs, Julius Weitzner, played Sarasate's difficult "Zigeunerweisen" with a technique that was remarkable and finely rounded tone. Two original compositions were presented by Arthur Hochmann, the pianist, who played them with much poetic breadth and interpretative ability. Mr. Jacobs in response to many requests then satisfied the assemblage of friends and musicians by adding two solos, one an "Andantino" by Albert Spalding, which on this occasion

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From Musica.

Josef Baggers, Professor of Percussion Instruments at the Paris Conservatoire—The Right-Hand Picture Shows the Transportation of a Gigantic Bass Drum Through the Streets of Paris

THE AVERAGE concertgoer may not be fully appreciative of the great responsibilities which rest upon the shoulders of the players of percussion instruments—tympani, bass drum, snare drum, cymbals, triangles, glockenspiel and the newer devices on which modern composers have hit for the purpose of increasing their color resources. However, the Paris Conserva-

toire omits no opportunity of encouraging the study of this type of orchestral work. It held a competition of its percussion students at the Opéra Comique during the past Summer, and among those who composed the jury were some of the most eminent French musicians of the day—Gabriel Fauré, Paul Vidal, Massenet, Dukas, Ravel, Pierné and Hasselmans. One of the features of the examination

was the test in sight reading, for which Mr. Massenet himself wrote a piece. The composer of "Manon" and "Thaïs" is regarded as an authority in these matters, for he himself was a proficient tympanist in his earlier days. Among the instruments represented upon which the examination was given were the Basque drum, tambourine, xylophone, whip, sleigh-bells, castanets and tam-tam.

had its first hearing, and the brilliant "Mazurka" by André Benoist, the noted accompanist. Both Mr. Spalding and Mr. Benoist played the accompaniments to their compositions with success and Mr. Jacobs' performance was greatly admired by his hearers.

Lectures at the Mehan Studios

A series of informal lectures and recitals are being held this month at the Mehan Studios, in Carnegie Hall. Wednesday evening, November 1, the Misses Azubah and Helen Latham of Teachers' College, Columbia University, gave Kipling's "Just-So Stories," and Edward German's "Just So Songs." On Wednesday evening, November 15, Professor Charles Herbert Farnsworth, of Teachers' College, will give an illustrated lecture on "Turkey," and on November 23 Mr. Mehan will deliver an afternoon lecture before the students of the musical department of Teachers' College.

Severn Pupils in Musicales

The first musicale of the season to be given by the pupils of Mr. and Mrs. Edmund Severn took place at their studios on Tuesday evening, November 7. An interesting program, containing compositions by Bach, Haendel, Troward, Wynne, Tosti, Godard, Barns, Haesche, Clarke, Lynes, Gunster, Severn, Zeckwer, Speaks and Gounod, was presented. Among the pupils heard were Howard Lubold, violinist, Dwight R. Jackson, tenor, Mrs. Marguerite Higby, soprano, Goldie Banta, contralto, Hazel Kipp, soprano, and Hattie Sonthal,

pianist; owing to the non-appearance of Etta Fuchs, one of Mr. Severn's pupils, Mr. Severn himself played two movements from his new unpublished suite for violin and piano, "From Old New England." All of the pupils acquitted themselves creditably. Mrs. Higby, Howard Lubold and Goldie Banta made their first appearance.

At the Augustine Studios

A number of pupils who studied this Summer with Robert Alvin Augustine in Wisconsin, have come to New York to study with him during the Winter. Mrs.

A. W. Arnquist, contralto, who has already done much public work, and Grace Epley, coloratura soprano, are among the new comers. One of Mr. Augustine's most promising pupils is Marcel de Bouzon, tenor, who interprets songs admirably and who will appear in concert this month in Hartford. Mrs. Hattie Gibson Thistlewood of Cairo, Ill., will again be with Mr. Augustine. Mr. Augustine is planning to teach one day a week in Philadelphia later on in the season, in response to the requests of many friends of that city.

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Pacini's "Saffo" Revived—Liszt Commemorations—Elgar at Turin—
New Opera at Milan—Centenaries of Verdi and Wagner

ROME, Oct. 24.—There is to be another interesting revival at the Costanzi on October 26. Giovanni Pacini's "Saffo," which is seventy-one years old, will be resuscitated for the Romans as it was recently resuscitated for the opera-goers of Milan and Florence. "Saffo" first saw the light at the San Carlo of Naples in 1840, and had immediate success. The composer, a Tuscan, born in Sicily, was bracketed at once with Bellini, Rossini and Donizetti. But his triumph was only ephemeral, and, although "Saffo" remained a classic, none of Pacini's other numerous operas had any success. Even "Saffo" was supposed to have suffered from time, and many were surprised at the enthusiastic reception of its revival last February at the Milan Scala.

Walter Mocchi, manager of the Società Teatrale, is coming over from Buenos Ayres to organize the Costanzi during the carnival season of 1912. The conductor will be Maestro Vitale, who will begin with "Siegfried." Next will follow the "Fanciulla del West," "La Traviata," "Crisoforo Colombo," and "Wally." The chief artists expected to sing are Tenor Borgatti, Emma Carelli and Rosina Storchio, who sang in "Sonnambula" with Bonci at the Costanzi last June.

A committee was formed in Rome this month for the purpose of commemorating the centenary of Franz Liszt. Strictly speaking, there are two committees, one, the more important, composed of men well known in the world of music, the other, of society people. They are organizing a special musical festival and a commemorative function on the famous hill of Monte Mario over the Tiber. Liszt lived in the Rosary Convent there and in that establishment he wrote the oratorio "Christus." Padre Hartmann, the famous composer of sacred music, who is organist in the Franciscan Church of Ara Cœli in Rome, writing to the journal *Musica* on Liszt, says: "The true, the great Liszt is not yet known, only his minor works circulate in the world. The 'Christus,' the 'Messa di Gran,' which is absolutely worthy of Wag-

ner, and the 'Legend of St. Elizabeth,' are only rarely heard, and almost never in Italy, by reason of the exceptional means of execution which they require. And to Liszt, be it noted, is due all that is modern in the domain of music."

Maestro Mascagni is expected in Genoa on November 17. He leaves Buenos Ayres October 21. When he arrives he will conduct performances of "Isabeau" in Genoa, Florence, Milan and various other cities. The Maestro has a difficulty with the directors of the Costanzi, so that his opera will not be presented at that theater. It is expected, however, that "Isabeau" will be presented at the Adriano Theater in Rome this winter.

In the middle of October the concerts at the Turin Exposition were conducted by the English composer, Sir Edward Elgar. Certainly Sir Edward enjoys a great reputation in Italy, as well as in Germany and Holland, as a composer. But a man cannot be everything. Thus, for instance, the people at Turin found that he was far behind Arturo Toscanini and other Italians as leader or inspirer of an orchestra. They received him, however, with esteem, and listened to his music with pleasure.

The New Volume by Robert Grau

"The Stage in the Twentieth Century" is the title of the third of Robert Grau's series of volumes of stage history. The new work will treat greatly on the vast development of the scientific and mechanical phases of stage progress. Mr. Grau has been impressed with the advent of various automatic devices, together with the remarkable achievements of the motion picture, the phonograph and the player-pianos, and his research has uncovered the remarkable encroachment of science on what for centuries has been the realm of players and singers, who seem now to realize the situation and to be affiliating themselves with the inventors. The new volume will be the largest in size of the Grau series, consisting of nearly 500 pages of text and more than 300 portraits, and will be issued early in the new year.

Verdi's Piano

[From London Musical Opinion]

The century old piano on which Verdi first began to play is still in existence, being in the possession of the composer's family. It bears the following inscription: "This action was repaired and recovered by me, Stefano Cavaletti. I added also the pedal as a present and did the repairs gratuitously. The zeal displayed by young Giuseppe Verdi to learn to play on the instrument delighted me so much that I could not ask for any remuneration."

Six Hundred Songs Entered in Missouri Competition

COLUMBIA, Mo., Nov. 11.—More than 600 song writers have entered the competition for the best Missouri State song and have submitted their efforts to W. H. Pommer, professor of music at the University of Missouri. The contest is for words to the music selected last Spring, and is for a prize of \$500. The judges of the competition are W. H. Pommer, William Schuyler, Carl Busch, F. W. Mueller, Charles Galloway and D. P. Gebhart.

Kubelik's Big Milwaukee Audience

MILWAUKEE, Nov. 4.—A capacity house was drawn to the Pabst Theater last night by Jan Kubelik, and such an enthusiastic audience has never greeted the violinist here since the local colony of musical Bohemians welcomed their renowned country-

man on his inaugural tour about ten years ago. While his concert last night did not open any of the new vistas of the violin art expected from one of the talent Kubelik manifested ten years ago, the way he again played the Paganini, Saint-Saëns, Bach and Vieuxtemps numbers once more convinced his audience that it had heard one of the most remarkable virtuosos of the time. Three piano solos by Marx Oberndorfer, a one-time resident of Milwaukee, were added to the program. A brilliant little piano episode depicting the "Play of the Waters," composed by Alfred Oberndorfer, also of Milwaukee, was one number. Mr. Oberndorfer played with breadth of conception and a display of artistic temperament.

M. N. S.

Miss de Treville's Tour Postponed

Yvonne de Treville, the coloratura soprano, has been obliged to ask her manager, R. E. Johnston, to postpone her American tour until January. The prima donna will come here direct from St. Petersburg, where an engagement keeps her until Christmas. Miss de Treville will arrive in New York on January 5 and will begin her tour on January 15.

How Mr. Griswold Studies a Rôle

Putnam Griswold's method of acquiring a new rôle is complex. "I first familiarize myself with the text," he says. "Then I go through the music with an accompanist. Then I take the score and study the music phrase by phrase, analyzing every phrase

with the utmost care. I commit it to memory and go through it with the accompanist again, meanwhile beginning to figure out certain dramatic details and picturing to myself the audience in a certain corner of the room. The real work, however, begins with the orchestral rehearsals when I decide upon the details of interpretation and seek to make my impersonation dramatic while avoiding the theatrical."

Geraldine Farrar and Savage's "Girl" in Syracuse

SYRACUSE, N. Y., Nov. 10.—The musical event of the season thus far was, without doubt, the Farrar-Clément song recital Friday evening. There was a very large audience and the enthusiasm knew no bounds.

On Monday evening Mme. Szumowska gave the first of a series of three lecture-recitals, analyzing works by Bach, Mozart and Scarlatti. Her playing of the "Pastorale," Scarlatti, was especially pleasing.

The Mormon Tabernacle Choir appeared at the Empire Theater last evening to a small audience.

A good performance was given last evening of "The Girl of the Golden West" by the Savage Opera Company. There was a small audience.

L. V. K.

Tina Lerner, the pianist, will fill concert engagements in her native Russia in December.

Leila Hölterhoff, the gifted blind soprano of Los Angeles, will again sing in Europe this season.

A NEW EDITION OF "OPERA STORIES"

HENRY L. MASON'S book, "Opera Stories,"* has grown to be a standard work and the fourth edition, just published, is even more comprehensive than the previous editions. The first edition gave the stories of 120 operas; the second edition 124 operas, the third edition 132 operas, while the present edition has jumped to 169 stories. The enterprise shown in keeping "Opera Stories" up to date, nay, even ahead of date, is altogether praiseworthy and is no doubt a contributing factor in the success of the book. The present edition contains, in addition to all offered by the former editions, the stories of Massenet's latest offering, "Cen-

drillon," which had its American première November 6 in Philadelphia; Thuille's "Lobetanz" announced for first American hearing this Winter; Wolf-Ferrari's "Le Donne Curiose" to be given this Winter, also for the first time; Saint-Saëns's "L'Anacréon" and many others, including the Metropolitan Opera Company's \$10,000 prize American opera "Mona." The story of Aubert's "La Forêt Bleue" is told with charm and bewitching fascination. No wonder the book is in its fourth edition, for not only does it fill a practical need but appeals to one's fancy as well.

*"OPERA STORIES. (4th edition.) By Henry L. Mason, 188 Bay State Road, Boston. 50 cents. 169 Stories.

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AMERICAN SOPRANO WHO IS SINGING IN OPERA IN THE WEST



Dianetta Allen-Alvina as "Tosca"

Dianetta Allen-Alvina, an American soprano who has carved out a career in Europe, is now singing in this country and has joined the Lombardi Grand Opera Company for a tour of Western cities. Her debut in Los Angeles was accomplished, on November 5, in "Thais," and besides the leading rôle in that opera she will sing also principal parts in "Madama Butterfly," "La Bohème," "Faust," "Trovatore," "Carmen," "Aida" and "Mignon." The tour will take her through all the principal cities of the West and the South, including some of the large cities of the Middle West. Miss Allen will be remembered by New Yorkers for the success she achieved at Daly's Theater last Summer with the New Grand Opera Company, especially in her interpretation of *Aida*.

Mikail Mordkin, the Imperial Russian dancer, who is to appear at the Metropol-



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tan Opera House this season, was asked the other day if the Russian police were actually as terribly infallible as they are reputed to be. "Well," answered Mordkin, "I have heard of a case where a notorious criminal was captured in St. Petersburg. They took his measurements and photographed him in four different positions. That night he escaped. The alarm was sent out all over the Empire with the four photographs. A couple of days later came a telegraph message from a town near the Black Sea: 'Have captured three of the criminals whose pictures you sent. Other one under surveillance. Will arrest him to-night.'"

EMMA EAMES STAR OF WEEK IN SAN FRANCISCO

Immense Audiences for Her Concerts
with De Gogorza—Orchestral Society's Good Work

SAN FRANCISCO, Nov. 4.—With innumerable local recitals and the concerts of Emma Eames, De Gogorza and Leonard Borwick, the English pianist, the last week has been most interesting musically. Larger audiences than have yet gathered for any other celebrity have assembled in Scottish Rite Hall at the Eames-De Gogorza recitals and many were glad to obtain standing room. Both artists were warmly received and the reception of Mme. Eames, who counts many San Franciscans among her friends, was a real ovation.

The musicians of this city, who have largely made up the audiences attending the Borwick concerts, have been most enthusiastic in their praise of this brilliant pianist. His presentation of unusually delightful numbers, his technic, poetic insight and the intense individuality of his temperament have charmed those who have heard him.

The third season of the San Francisco Orchestral Society, of which Giulio Minetti is director, was opened by a splendid concert on Friday evening at Kohler and Chase Hall. The playing of the amateurs was very creditable. The program included the Overture, "Nabucco" (Verdi), Symphony No. 39, in E flat (Mozart), "Fleurs et Papillons" (Wesly), "Solitude sur la Montagne" (Ole Bull), "Pizzicato" (Delibes), "Geschichten aus dem Wiener Wald" (Strauss), zither solo by Charles Meyer, Jr. Fay C. Beal assisted as solo soprano.

A very brilliant performance was that given by the Mansfeldt Club at Century Hall on Wednesday evening, the occasion being the Liszt centenary. The auditorium was crowded to the doors. A long and difficult program was given by five of the club's members whose brilliant playing was heartily applauded.

John C. Manning, the Boston pianist, who has recently assumed the direction of the California Conservatory of Music, gave a piano recital at Scottish Rite Hall on Friday evening before a large audience. Mr. Manning plays with much dexterity and technical ease.

The first of a series of Causeries Musicales by Mr. and Mrs. Bentley Nicholson was given at the Sorosis Club Auditorium on Tuesday afternoon under the management of Brogden and Ver Mehr. Mr. Nich-

MY ATTITUDE TOWARD MY AUDIENCE

By JAN KUBELIK

I DO not play only for my audience; but I always do play for myself and my music. I play to keep up my own standard and do the best I know how for art's sake.

I fix my mind on what I have to do momentarily, with no thought as to how it will affect the people who are listening. Then, if I feel that I have played as well as I can I am happy whether the audience is enthusiastic or cold.

Occasionally it has happened that I have done my best and the public did not seem to care for my playing; again there has been enthusiasm when I knew that I had not done so well. In such instances I am unhappy over my failure to satisfy myself.

If a man were always thinking of something better than his own work and were

dependent upon the approval of each audience how could he come to know himself or strengthen his own personality? When my auditors are pleased I am happy, and when they are not pleased I regret it, but when I am playing my mind is completely immersed in my music."

I find very little differences in my audiences or in what they like. They are practically the same the world over. They like anything that is well played, and that is the chief point. Sometimes, in the Latin countries, they are a bit more demonstrative. But after all men are men in Europe, America or in Australia. Brilliant music has the same effect on all; but, in the end, they probably do not like it any better or remember it nearly as long as music of the other sort that sinks deeper.

olson's splendid tenor voice was greatly enjoyed. Mrs. Nicholson gave short talks on the composers who were represented on the program. The subject for the afternoon was "Goethe and Heine as Interpreted in Song."

R. S.

Impressive Joint Recital at Peabody Conservatory

BALTIMORE, Nov. 6.—Theodor Hemberger, violinist, of the Peabody Conservatory fac-

ulty, and Austin Conradi, pianist, a graduate of the Peabody school, gave a highly enjoyable joint recital at the conservatory Friday afternoon. The excellent program opened with Rubinstein's Sonata in G Major, op. 13, for piano and violin, which displayed the artistic abilities of both artists. Mr. Hemberger's solo numbers, including the Molique Violin Concerto in A Minor, op. 21, revealed perfect mastery of his instrument. Mr. Conradi again demonstrated that he is a pianist of unusual ability.

W. J. R.



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PRESS COMMENTS ON DEBUT WITH PHILADELPHIA OPERA CO.

Ellison Van Hoose, the well-known American tenor, who will be heard this season as Dick Johnson in Savage's production of "The Girl of the Golden West," was the Manrico, and made a splendid impression as the Troubadour. He presented a handsome appearance, was not unromantic in demeanor and displayed a pleasing tenor voice of sympathetic quality, sufficient volume and good range. He "worked up" to his part in the "Di Quella Pira" with spirited effectiveness, and was heard to advantage in the Miserere and in the final prison scene duet with Azucena.—Philadelphia Evening Bulletin, Nov. 6, 1911.

Mr. Van Hoose was warmly greeted by many in the audience, who in seasons past have been his admirers. He rose to quite splendid heights in the celebrated "Di Quella Pira" and was heard with beautiful effect in the well-known prison scene.—Philadelphia Public Ledger, Nov. 5, 1911.

As Manrico, Ellison Van Hoose was very acceptable, both vocally and histrionically.—Philadelphia Record, Nov. 5, 1911.

Mr. Van Hoose won inevitable approval with his singing of "Di Quella Pira."—Philadelphia North American, Nov. 5, 1911.

Ellison Van Hoose was the Manrico. Opera-goers will remember his appearances in small parts with the New York Metropolitan and other companies some years ago. Since then he has advanced to "leads," and his Manrico was a very creditable effort. Mr. Van Hoose's voice is still rather that of a lyrical than a dramatic tenor, but it has gained materially in volume without any loss of quality, and from the "Deserto sulla terra" down to the "Ah che la morte" and the final duet it was heard with pleasure and applauded with sincere approval.—Philadelphia Inquirer, Nov. 5, 1911.

Making his reappearance on the operatic stage of his native country, Ellison Van Hoose, whom we remember from the days of the Damrosch-Ellis and Metropolitan companies, scored a "hit" in the tenor rôle. His is a voice of more than pleasing quality, and he gave a spirited performance of Manrico with splendid treatment of all the well-liked and familiar numbers.—Philadelphia Evening Star, Nov. 6, 1911.

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Dippel Presents His First Production of "Walküre," with Dalmorès, Scott and Gerville-Réache Making American Debuts in Wagnerian Roles—New Conductor Introduced—Gerville-Réache as "Dalila"

PHILADELPHIA, Nov. 13.—The brief season of opera which we are having prior to the departure of the Dippel organization for Chicago, where it will remain until February, is being crowded full of interesting events, and last Wednesday evening, following the initial appearance of Mary Garden in "Carmen," the revival of "The Marriage of Figaro," with the local debut of Maggie Teyte, and, on Monday night, the first performance of Massenet's "Cendrillon," another large audience extended a cordial welcome to Mme. Gerville-Réache, who returned after a season's absence to be heard in her most popular rôle, that of the enchantress in Saint-Saëns's "Samson et Dalila," which she sang here under Mr. Hammerstein's management. Also in the cast were Dalmorès, in the title rôle, Dufranne as the High Priest, Crabbe as Abimelech, and Huberdeau as An Old Hebrew, all in their original parts. Mme. Gerville-Réache exerted all the voluptuous charm of person that characterized her performance when she first appeared here as the lovely Dalila, and sang as effectively as ever in her wonderfully full, rich and resonant contralto tones. Her voice was as entrancingly beautiful as ever in the great aria "Mon coeur s'ouvre à ta voix," while there was throughout an exhibition of those splendid powers as a dramatic singer that have made her one of the unique and most brilliant singers on the operatic stage to-day. Dalmorès was as impressive as ever as the mighty Samson, in the first act, and in the dungeon scene presented a picture of poignant suffering as the strong man robbed of his strength, with his locks shorn and his eyes burned out, toiling pitifully at the treadmill. Vocally, Dalmorès is in the best of condition this season, his tones being as thrilling as ever in the dramatic climaxes, while they seem at times to have taken on new smoothness, and he sings in sympathetic passages with more of a legato style than formerly, thus enhancing the charm of his vocal work. Dufranne once more sang impressively in tones of sonorous richness, as the High Priest, and all the parts were well interpreted, while the production was on the same scale of magnificence that Mr. Hammerstein showed us. The work of the chorus was notably good, while the ballet, led by Rosina Galli, who has already proved that she may be depended upon always to do something interesting and frequently something startling, is the best ever seen with an operatic organization on the stage of the local Metropolitan.

On Friday evening Mr. Dippel's company appeared for the first time in German opera, presenting "Die Walküre" before an audience as large as the house would hold, the occasion having the brilliant aspect of a gala night—like those on which Mary Garden or Tetrazzini sang in the Hammerstein days. There seems to be little doubt that in the determination to present the heavier works of the Wagnerian repertoire ("Siegfried" and "Götterdämmerung" it is understood, being scheduled to follow later in the season). Mr. Dippel has struck a popular and re-

Three Brooklyn Pupils' Recitals

Three important recitals in Brooklyn presented some splendid talent on Tuesday evening of last week. The advanced pupils of Mme. Emma Richardson Kuster were assisted by Harriet V. Brown in a program in Mme. Kuster's studio, at No. 144 Argyle road. Of the twenty-odd budding pianists on the program, so many were deserving of special mention that the singling out of any one or two would be an injustice. Suffice to say that the merit of Mm. Kuster's work of many years' standing in Brooklyn is amply reflected in that of her pupils.

In the new Tollner building in Bedford avenue Robert W. Connor, of the Brooklyn Academy of Musical Art, gave a program of varied interest presenting students from several departments, among whom, those of Dr. Fabri, in the vocal department, and Mr. Connor, in the piano department, were especially deserving.

The pupils of Leopold Wolfsohn, per-

sponsive chord. Last night's performance was marked by several unique and especially interesting features, aside from the fact that it was the first presentation of a German opera by this organization. Charles Dalmorès, who had previously been heard here only in French and Italian rôles, though he has sung in German abroad, appeared as Siegmund, while Henry Scott, the Philadelphia basso, made his début as a Wagnerian singer, as Hunding, and Mme. Gerville-Réache, as Fricka, was also new to this particular field of endeavor. There was also special interest in the first appearance here of Jane Osborn Hannah, who was the Sieglinde, while distinction was added to the cast by the presence of Olive Fremstad and Clarence Whitehill, of the New York company, as Brünnhilde and Wotan, both experienced in German rôles. Another noteworthy event was the first appearance of Alfred Szendrei, the conductor, who directed the great work with firmness, comprehension and dignity, with gestures sufficient to express his feelings and desires, but with a commendable freedom from affectation or profuse exaggeration. Szendrei is a Hungarian, but of the German type, a man well on toward middle age, sturdily built, with plenty of wavy dark hair and an altogether pleasing personality. He was given a cordial welcome and unmistakable evidence of appreciation of his admirable accomplishments, being warmly applauded when he appeared before the curtain with the leading members of the cast.

Dalmorès sang the Siegmund music with a smoothness and expression superior in artistic style and finish to what we have heard from some of the German tenors at the Academy of Music, proving, as did others in the cast, that the training in the more singable music of the French and Italian operas is to good advantage in the interpretation of the Wagnerian rôles, for the native Germans often give more energy and power than vocal charm to these parts. It was a pleasure to hear them really "sung."

Mr. Scott's début in German opera was crowned with unmistakable success, and he gave his townspeople new cause to be proud of him. His makeup as Hunding, was appropriately impressive, his splendid height and athletic frame adding to the effect, while in deportment he gave realism to the character, and put the finishing artistic touch to his portrayal in the skilful and sympathetic use of his fine bass, which sounded more richly sonorous than ever before and was entirely equal to all the exacting requirements of the great rôle. There was also a pronounced success for Mme. Osborn-Hannah, who made a lovely Sieglinde and sang well in pure soprano tones. Mme. Gerville-Réache gave a dramatically effective rendering of the scene in which Fricka upbraids Wotan, and the difficult music allotted to the group of Valkyries was sung with correctness and facility by Rachel Freese-Green, Alice Eversman, Marta Wittkowska, Giuseppini Giacomia, Jenny Dufau, Marie Cavan, Frances Ingram and Charlotte Guernsey. Mr. Dippel staged the opera magnificently.

ARTHUR L. TUBBS.

haps one of the best known of Brooklyn's piano pedagogues, gave their recital in the Pouch Gallery, with a well-rendered program of cosmopolitan makeup.

Charles Hackett's Early Season Concerts

Charles Hackett, the American tenor, opened his present season in concert in Orange, N. J., on November 6, where he scored a signal success. He has been engaged as soloist at St. Thomas's church, New York, one of the best church positions, and for the solo parts of the performance of the Verdi "Requiem," to be given in Carnegie Hall under the direction of Walter Henry Hall and with the assistance of the University, Brooklyn, Yonkers and New Rochelle Festival choruses. Mr. Hackett is also engaged for concerts and recitals by the Cincinnati Orpheus Club, the Mercantile Club, Philadelphia; the Hahn Quartet, Philadelphia; Nashua, N. H.; Lowell, Mass., and other cities.

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SINGS "JOHNSON" AFTER ONE WEEK'S REHEARSING

Ellison Van Hoose Gives Finished Performance in Pittsburgh Despite Short Preparation

PITTSBURGH, Nov. 13.—The American tenor, Ellison Van Hoose, sang the rôle of *Dick Johnson* in the Savage production of the "Girl of the Golden West" in this city for the first time, on November 11, after having had but a week to prepare the part. He has succeeded in making his characterization highly individual and the figure of the outlaw is something far more than an ordinary hero of melodrama as he presents it. Inasmuch as he had never witnessed a performance of this opera elsewhere his idea of the rôle was altogether an intellectual product of his own. His singing was superb from first to last and his enunciation was a model of distinctness and purity. The audience paid a splendid tribute of applause to his finished work.

Dallmeyer Russell, the pianist, gave the first of his recitals last Friday night at the Rittenhouse. Emma Bauman, soprano, was the assisting soloist. The program included numbers by Bach-Busoni, Lachner, Seebeck, Haydn, Raff and others, closing with Paderewski's "Polonaise." Mr. Russell's interpretations were exceedingly scholarly.

Christine Miller has been notified that she has been accorded the distinguished honor of honorary membership in the Schubert Club of St. Paul, Minn., a similar honor having last year been conferred on her by the Thursday Musical of Minneapolis. For this season, Miss Miller has three festival appearances booked; five symphony orchestra dates; seven oratorio appearances; twenty-eight concert engagements and twenty-two complete recitals, all under her own management. E. C. S.

Jessie Marshall in Newark Recital

Jessie Marshall, soprano, under the direction of Marc Lagen, recently appeared in recital in New York and in Newark, N. J., in a program of folk songs and characteristic national melodies. The program contained folk music from the various nations of the European continent, Great Britain and the Southern part of the United States, and was most comprehensive. Mrs. Marshall's work was warmly applauded, and her singing demonstrated her ability to appreciate the widely varying styles of compositions which she presented.

Mrs. Marc Lagen to Assist Husband in Managerial Work

Mrs. Marc Lagen has returned to New York City after a four weeks' visit with her parents in Boston, Mass. Mrs. Lagen, who is known to the musical world as Fay Cord, has retired from public life, and will hereafter be associated with her husband in the managing business. Mr. and Mrs. Lagen leave for an extended Western trip the first week in December.

UNIQUE SKETCH OF BONCI IN "DON PASQUALE"



Alessandro Bonci (on the Right) and Other Italian Stars in Performance of "Don Pasquale" at Rome Last May

CAV. ALBERTO MENZOCCHI, a well-known stock exchange broker of Rome, is responsible for the above caricature, showing from right to left Sig. Bonci, Signora Storchio, Signor Bellatti and Sig. Kaschmann. Signor Bonci after appearing in ten special performances in San Paulo and Rio de Janeiro, Brazil, where he

repeated his great successes of this Summer in Buenos Aires, is now in Rome, Italy, where he was to make his rentrée at the Constanzi in Rossini's "Conte d'Ory" on November 15. Mr. Bonci will arrive in New York on January 5 and commence his second American tour, appearing at Carnegie Hall on January 10.

Indianapolis Recital by Ludwig Hess

INDIANAPOLIS, Nov. 11.—The Männerchor season was opened last Wednesday night by Ludwig Hess, tenor, much heralded because of his dramatic ability. He presented a strong program of songs with the splendid support of Charles Lurvey at the piano. A Schubert group opened the

program, the "In Grünen" being the best in the group. "Die Allmacht" received a fine rendition, the climax being especially good. The second group brought compositions of Liszt, Hugo Wolf and Bizet, and the French songs were especially well given. Two English songs, "My Pretty Jane," by Bishop, and "Cato's Advice," by Huhn, were well received. M. L. T.

MEETINGS OF WOMAN'S CLUB IN CINCINNATI

Mrs. Adolph Klein and Mrs. Louis Victor Saar Hostesses of Progressive Organization

CINCINNATI, Nov. 10.—Two interesting meetings of the Woman's Musical Club, held recently, marked the beginning of what promises to be the most successful season in the club's history. The first meeting was held at the residence of the president, Mrs. Adolph Klein. The program was in honor of the Liszt centenary, and was presented by Gertrude Dalton, Ada Zeller, Mrs. Werthner and Double Quartet, Ida Lichtenstader, Elsa Marshall, Mrs. Shealor, Miss Conrey, Mrs. Flora McIvor Smith, Mrs. Werthner, Mrs. Rendigs, Mrs. Rose Fisher Smith, Miss Bain and Mrs. Joseph.

The afternoon was doubly enjoyable as it was in the nature of an open meeting, the membership extending an invitation to the professional women of the city whose names are on the waiting list of the club and to Mme. Samaroﬀ-Stokowski, who was the guest of honor.

The second meeting was held on November 8 at the residence of Mrs. Louis Victor Saar, with Aline Fredin and Jessie Strauss as assistant hostesses. The miscellaneous program was presented by Mrs. Nina Parke Stilwell, Mrs. Emma Brand Lewis, Mrs. Estelle Krippner-Shealor, Mrs. Gertrude Zimmer Boyd, Nellie A. Davis and Ellis McDiarmid. Mrs. Louis Victor Saar was the hostess. F. E. E.

State Music Teachers to Meet at Columbia University

Gustav L. Becker, president of the New York Music Teachers' Association, announces that the buildings of Columbia University have been obtained for the uses of the society in their next convention. It is also announced that meetings of the New York City music teachers will soon be held to plan for the coming convention.

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New York Press:

To say that Mme. Tollefsen had a good reception is to convey a very faint idea of the tremendous ovation that greeted her at the end of her two selections with the New York Symphony last evening. Mr. Walter Damrosch, who conducted, publicly congratulated her at the end of the first concerto. She played two concertos, Saint-Saëns in G Minor and Rubinstein in D Minor, a feat never before attempted in Greater New York, and throughout the playing of each, which lasted

about thirty minutes, displayed remarkable perfection of detail and technique.

At the end of her performance she was kept on the stage several minutes bowing her acknowledgments to the applause of the large audience.

Mme. Tollefsen's services are available until April, 1912.

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FROM "MUSICAL AMERICA" READERS

What Mr. Hammerstein Is Doing for London

To the Editor of MUSICAL AMERICA:

I want to say a word about the London Opera House. To begin with, it is the most superb theater in Europe. The interior is all in white and gold, with a ceiling tinted in blue, with musical characters and typical figures pertaining to art. The carpets are of a rich red and the seats large and comfortable. The lights are most artistic and for once in Europe one can see without a telescope. The boxes are so arranged that every one has full view of the stage and the general color scheme restful to the eye. The foyer is large, with beautiful pillars and around the wainscoting heads of the greatest composers and musicians. The orchestra pit is so arranged that the sound carries on the stage as well as in the theater. The exterior is of beautiful granite, and the lines are big, broad and artistic, and Londoners are delighted to think such a beautiful monument has been erected in their city.

As for the company, it is one of the best I have ever heard and every one is proud to make this a great theater. The chorus is excellent and under the famous Jacques Cœni the members are becoming, every one, actors, and it is a delight to sing with such a background. The orchestra is up to the Hammerstein standard, and every one in America knows what that means. The scenery and costumes are the most gorgeous that can be obtained, and what there may be lacking no human can divine. Hats off to our great Hammerstein, and may he live to see this tremendous enterprise a success.

Yours truly,

ARTHUR PHILLIPS.

London, England, Oct. 24, 1911.

Keeping Faith with Opera Patrons

To the Editor of MUSICAL AMERICA:

Can you not find space to reprint the marked communication enclosed? Same old Metropolitan methods, only even worse here than in New York. Don't you think the local Metropolitan ought to keep faith

with its patrons and is it any wonder Philadelphians hold aloof from the opera house which they so liberally patronized when Hammerstein owned it? Whatever be Oscar's shortcomings he always played fair to his patrons. Can you not notice the condition editorially?

QUAKER.

Philadelphia, November 3, 1911.

The communication referred to by "Quaker" is a correspondent of the Philadelphia Bulletin and reads as follows:

"Each of the recent opera seasons has been marred in the retrospect by the appalling deficit that has faced the guarantors of the local presentations. The ever present query 'Why?' always insistently fills in the vacancies of these reports and during the season of 1909-1910 it was the writer's privilege to attend a number of performances and it was likewise his privilege to witness a most remarkable juggling of casts without previous notice. For instance, one matinee was scheduled for 'Carmen,' with Lina Cavalieri as the star. The morning papers devoted considerable space to her potent charms and her matchless voice. The Bulletin appeared with an announcement of a change. Cavalieri was ill; Mazarin would substitute. There were no offers of refunds, and, as a matter of fact, The Bulletin was not delivered to more than seven-eighths of the audience until after its return from the opera. Any of the readers who were present can recall only too vividly the presentation. Mazarin, who was overtaken with her preparation for 'Elektra,' was in no condition to follow the precedent already established by Calvé in this city. She sang badly, danced worse and her costume beggared description. A number of the cast who were to have supported Cavalieri refused to support, and even time, that great effacer, has failed to efface the nightmare of that hodge-podge cast. Yet Philadelphia did not rebel, and now it comes to pass that next week, when 'Die Walküre' is to be sung, seats have been engaged and plans made to hear both Osborn-Hannah and Gadske in the splendid masterpiece of Wagner's, from a distant city comes an advertisement of a song recital by Gadske at a time when even an aeroplane would make it impossible for her to be in Philadelphia, and a hint, too, that Osborn-Hannah is definitely advertised elsewhere. The management has not made one single announcement of this change. People in Philadelphia are perfectly capable of hearing machine opera at any time and must be given the credit for the desire to hear people, not works. Just how long Mr. Stotesbury individually and Philadelphia collectively will stand for this state of affairs is a problem more complex than 'How old is Ann?'"

Value of a Maggini Violin

To the Editor of MUSICAL AMERICA:

I have in my possession an old violin marked on the inside: "Giovanni Paolo Maggini, Brescia—1635 (or 39)—the very small figures being a little indistinct. Would you be so good as to let me know if the violin has any special value? Or could you give me the address of one who could give me the desired information? Richmond, Va. (Mrs.) S. B. WILSON.

The instrument which you refer to is, if genuine, one of great worth. Maggini made excellent

violins at Brescia long before the famous Stradivarius family began their work at Cremona; there are at present many genuine Maggini violins extant, though the model has been copied as often as any other maker's. It will require the inspection of a violin expert to decide whether or not the label is genuine, as the matter is a very delicate one, requiring the knowledge of one well grounded in the violin-maker's art. If a real Maggini the instrument is worth as high as a thousand dollars or more; the characteristics of the Maggini make are broad, flat front and back, a deep red brown varnish and flattened "f" holes. The model is a very large one and many of the Maggini violins are as large as some violas. Names of dealers cannot be given in this column.—(Ed. MUSICAL AMERICA.)

Two American Operas

To the Editor of MUSICAL AMERICA:

Would you kindly give me the desired information about the new opera "Twilight," which is composed by Henry Holden Huss. I have charge of the program at our musical club and would like to tell about it. Also "Mona," the opera composed by Horatio Parker. Can you tell me anything of importance concerning the two composers?

Very sincerely,

MRS. JACK SCHLOSS.

St. Joseph, Mo.

The opera "Twilight" was composed by Arthur Nevin and not Henry Holden Huss. It has never been produced though it was scheduled for a Metropolitan Opera House performance last season. It is in one act and the scene is laid in the South during the Civil War. Its story concerns the fate of a young woman brought up by her father to follow the dictates of her own sense of right and wrong. She is betrayed by a young soldier and kills herself on learning from her father of the world's attitude toward her offense. Nevin is also the author of "Poia," which was unsuccessfully produced in Berlin over a year ago. Randolph Hartley was the writer of both librettos.

Horatio Parker, the composer of "Mona," is professor of composition at Yale, and has produced many works, best known as which is the oratorio, "Hora Novissima." "Mona," which is his first opera and which won the \$10,000 prize offered for an American opera by the Metropolitan Opera Company, deals with the fortunes of a princess of ancient Britain who is ambitious to free her country from Roman domination, and who, to accomplish her ends, refuses the state of married happiness. The poem was written by Brian Hooker.—(Ed. MUSICAL AMERICA.)

Two Questions Answered

To the Editor of MUSICAL AMERICA:

Did Mme. Melba ever sing at a Bayreuth Festival? If so, what rôles?

What was the exact date, year and place of David Bispham's birth?

RUDOLPH LUNDBERG.

Meridian, Miss., Oct. 11, 1911.

Mme. Melba did not sing at any of the Bayreuth Festivals, but she did sing a Wagner rôle in New York, that of Brünnhilde in "Siegfried." David Bispham was born in Philadelphia, January 5, 1857.—(Ed. MUSICAL AMERICA.)

A WELL WATERED "ELIJAH"

Unexpected Stage Effect in a Performance with Scenery

While there is a great deal of talk, wise and otherwise, about the need of opera in English, both here and in Great Britain, and especially of complaint against existing organizations for not giving English opera composers a chance, there comes an announcement from the Moody-Manners Opera Company, which has carried opera in English through the provinces successfully for years, that arrangements are making for a dramatized version of Mendelssohn's "Elijah." Evidently, says a writer in the New York Tribune, there is a growing conviction that the British censorship is growing complacent since "Hérodiade," "Samson et Dalila" and "Salomé" have been permitted with more or less change of titles and pruning. "Elijah" has been performed with scenery in this country. Though years have passed since then, it is easy to recall a smile to the face of any music lover of New Haven by asking how "Thanks be to God" sounded with the rain machine dousing the singers with real water at the old theater when the university town's choral organization tried the picturesque experiment half a dozen years ago.

Half a century before that, at a performance of Haydn's "Creation" in the National Theater, at Cincinnati, the conductor thought to give greater effect to the beginning of the oratorio by having the movement descriptive of chaos played in semi-darkness and suddenly turning on the gaslights at the climax of the proclamation "Let there be Light." The nervous amateur gasman, who knew the music, turned the crank the wrong way and created a sensation very different from that which it had been calculated would follow the bursting in of C major.

ANN ARBOR WELCOMES LEONIE BORN, OF LEIPSIK

Dramatic Soprano Sings for University School of Music and Joins Faculty—Choral Union Hard at Work

ANN ARBOR, MICH., Nov. 10.—The second faculty concert of the series being given by the senior members of the faculty of the University School of Music took place in the auditorium last week, and the fact that it marked the initial appearance of Leonie Born, of Leipzig, Germany, the new member of the faculty of the school, called out an audience that filled the hall.

Miss Born has a dramatic soprano voice, and the distinctive feature of her singing is a beautiful crescendo from a pianissimo. Richard P. Hall, a 'cellist of Detroit, shared the honors with Miss Born.

Albert Lockwood, pianist, assisted in presenting the program. The feature of the program was the Mendelssohn D Minor Trio, and there was a goodly sprinkling of Brahms numbers.

William Howland gave the first in a series of historical recitals last Wednesday. Under Prof. Albert A. Stanley the Choral Union is having excellent rehearsals on the three works to be given next May—Bach's "Magnificat," Elgar's "Dream of Gerontius" and Saint-Saëns's "Samson and Delilah." I. R. W.

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NEW "SIEGFRIED" IMPRESSES LONDON

Heinrich Hensel at Covent Garden—Bachaus Gives a Program Chosen by His Audience—Romantic Story of London's "Child Patti"

London Bureau of Musical America,
7 Crown Office Row, Inner Temple, E.C.
November 4, 1911.

WHAT one London musical critic called "the most natural, prepossessing and vocally satisfying *Siegfried* that has appeared for many years" was heard and seen with delight at Covent Garden on Thursday night. The new *Siegfried* was Heinrich Hensel, the German tenor, soon to go to the Metropolitan Opera House. Not only his voice—which has already won him no small reputation on Italian and German stages—but his bearing in a trying part gained him a cordial welcome. As an interpreter of Wagner's music he left little to be desired; his singing was vigorous with a pleasing amount of tone and expression; and he put a boyish and light-hearted touch into the part that made this youthful *Siegfried* one of the most sympathetic that has been seen, at any rate at the German representations, for years. Herr Hensel is able both to sing and act the part, a combination that has not been noticeable about many of his predecessors at Covent Garden.

Wilhelm Bachaus gave his promised repertoire concert at the Queen's Hall on Thursday, and, in more ways than one, it ranked among the most interesting of his performances this season. Truth to tell, though Mr. Bachaus played as brilliantly as ever, it was on this occasion almost as fascinating to watch the audience as to listen to the pianist. At his last concert Mr. Bachaus submitted to his twenty-five the entire repertoire of his twenty-five London concerts. He asked his hearers to vote for their favorite compositions, and it was on the result of this voting that he arranged his program on Thursday.

The first thing that struck one about this concert was the preponderance of school girls in the audience. The news of Mr. Bachaus's novel offer of a plebiscite program had brought them in great force to record their votes at the last concert. On Thursday they came to hear how the maestro would interpret the pieces over which their own fingers so often proved refractory, how he would play the "pieces" of their own "répertoire," or those to which they aspired, but hardly dared hope ever to play to the satisfaction of "the critic on the hearth."

If ever there were two compositions admired and copied by the average young woman they are Mendelssohn's "Andante and Rondo Capriccioso" and the Beethoven "Appassionata" Sonata. Both found a place in the Bachaus repertoire program. Ask the more advanced young woman with a piano the height of her ambition, and she would probably name Chopin's "Berceuse," the Beethoven "Moonlight" Sonata and Schumann's "Papillons." Bachaus showed her how they ought to be played; indeed, it seemed sometimes as if he was determined to play these favorites as they had never been played before, and so filled his audience of program-makers with mingled ecstasy and despair.

Liszt lovers, too, by force of numbers had won their favored composer a place on the program, and their choice had fallen on "Liebestraum," the Hungarian Rhapsody No. 2 and "La Campanella." And, of course, on such an occasion the Rachmaninoff prelude was certain of a share of popular favor; indeed it seemed that some of those who had put it on their list would willingly have had Mr. Bachaus play it half a dozen times over.

This was Mr. Bachaus's last appearance but one prior to his tour in America. London's last chance of hearing him for some time to come will be on December 9, when he will play at an orchestral concert at the Queen's Hall.

Music of Our Great-Great-Grandmothers

Centuries-old music, as well as that of more modern composers, has had its turn in London this week, and Æolian Hall has resounded with just such strains as those to which our great-great-grandmothers danced a dainty minuet. A collection of musical instruments which serve to show the evolution of the present-day piano has been brought together in Æolian Hall. Here is the famous Haydn clavichord—now the property of Dr. Hans Richter—which is proved by authentic documents to be the identical one upon which Haydn played, and with whose aid he fashioned his world-famous composition. Here, too, is a virginal, bearing the sign manual of Marcus Jadra and the date 1552; the modern grand piano is represented by an example of its quaintly named forerunner, the Clavicytherium, and the present-day upright piano finds itself faced by its parent, the dulcimer, the first instrument

to embody the principle of hammers which obtains to-day.

But the gem of the whole collection is an eighteenth century harpsichord, which has been carefully and reverently restored for



Enrico Caruso and Stella Carol, the Little London Girl, Who Is Said to Be a Real "Wonder-Child"

its owner, Nellie Chaplin, who has been studying old-world music and musical instruments for the last twenty years. Every day during this exhibition Miss Chaplin has been giving recitals, on her priceless instrument, of pavaues and minuets, of the work of Handel and Domenico Scarlatti, of a hunting jig written by Dr. John Bull for King James I, and to shut one's eyes and listen to Miss Chaplin's interpretation of these old-world airs is to imagine oneself back in the days of powder and patches, of kneebreeches and ruffles.

There is a possibility that Miss Chaplin may take her harpsichord and her repertoire of old-world tunes to America before very long. She told me yesterday that the project of such a tour had been suggested to her more than once, and she is inclined to look kindly on the idea.

London's "Child Patti"

Stella Carol, the Christmas Eve discovery of Mme. Amy Sherwin, will give her first concert at the Queen's Hall on November 13, when, if all rumors are justified, there will be a performance to astonish the world. Some have even gone so far as to call this little girl of fifteen a "child Patti"; and really it seems probable that there must be some truth in all the wonderful things one hears. Else it is hardly likely that Signor Caruso himself, hearing this child phenomenon, would have unhesitatingly predicted a brilliant future for her, and even endorsed his opinion by being photographed by her side.

It is less than a year ago since Mme. Sherwin made her great find. All one winter's evening she had been annoyed by the efforts of children to sing Christmas carols beneath her windows, in hope of the charity of the season; and when two little girls took up their stand, she hardened her heart and sent a servant to drive them away. But Stella Carol's lucky star was in the ascendant that night, and just as the servant opened the door she began to sing.

There was no more thought of banishment. Mme. Sherwin, recognizing a voice out of the ordinary, speedily recalled her orders, and had the children brought indoors. Their pathetic story was soon told. Their home was in a poverty-stricken district in the East End, and they had trudged many weary miles to Hampstead in the hope of earning enough to buy their mother a Christmas present. In the happier surroundings of Mme. Sherwin's drawing-room the elder of the two children, with a confidence far beyond her years, sang with a voice that set her hearer agape with surprise; and Mme. Sherwin knew that she had made a find beyond her wildest dreams.

Promptly she took action. She arranged that the child should come and live with her at Hampstead; a governess was engaged, and Stella Carol—who was so named because she was found carolling beneath the stars—began to fit herself for the great career that is undoubtedly within her grasp. Never had Mme. Sherwin so

apt a pupil, and at the end of a few months Stella had so well fulfilled her early promise that she was ready to make her debut at a concert at which Princess Alexander of Teck was present. To say that she surprised her audience is to put it too mildly. Here was a little girl, in a short frock, singing such pieces as are considered difficult even for a matured prima donna; and singing them with an ease and finish that any star of the concert stage might envy. Her voice is a pure soprano, of amazing

sweetness and power, and without effort she can reach the F in alt.

At her Queen's Hall concert Stella will sing Cowen's "The Swallows"; "The Couplets du Mysoli" from "La Perle du Brésil," and Gounod's "Ave Maria"; and with such a test London will be able to judge if this is not a real child phenomenon at last.

KENNETH KINNINMONT.

David Bispham Gives Song Recital in Alabama

David Bispham gave a song recital in Selma, Ala., recently, greatly delighting a large audience by his artistic work. His program, which was sung entirely in English, included songs by Cornelius, Handel, Loewe, Schubert, Damrosch, Ware and Godard.



Mrs. E. Aline Osgood

PHILADELPHIA, Nov. 11.—Mrs. E. M. Dexter, formerly a distinguished concert singer known professionally as Mrs. E. Aline Osgood, died here to-day. She made her career chiefly in London and had great success in oratorio. She sang under the baton of such men as Dudley Buck and Sir Frederick Cowen, and was commanded to appear several times before Queen Victoria. Mrs. Osgood was the associate of Mme. Patti in concert, and on this side of the water toured twice with Theodore Thomas in the palmy days of his orchestra. She possessed a mezzo soprano of wide range, and beauty of tone and received many offers for grand opera, which she always declined. In addition to her rank in oratorio Mrs. Osgood will be remembered for her study of the much neglected ballad. Shortly after her marriage to E. Milton Dexter of Philadelphia she retired from public life.

Edna Ford

PITTSBURGH, Nov. 6.—Mrs. Edna Flo de Sarro (Edna Ford), who had many operatic successes in Naples and other cities abroad, is dead at the home of her parents in this city. Clifford Ford, her father, died three years after his daughter had scored her first success in "Traviata," in Naples. He was in financial distress due to the expenditure of a fortune to develop the talents of his daughter. She won fame and social prestige in Naples and married Vincent de Sarro, a vocal instructor, who was

CONCERT OF MODERN WORKS BY POHLIG

Spirited Performance Includes Illuminating Reading of Franck Symphony

PHILADELPHIA, Nov. 11.—Mr. Pohlig presents at the Philadelphia Orchestra's fifth pair of concerts this week a program made up entirely of works by modern composers, three of whom—Emil Reznicek, Jean Sibelius and Paul Dukas—are still living, while César Franck and Emmanuel Chabrier have been dead only since 1890 and 1894, respectively. That the turning, for once, in a way from the compositions that generally are accepted as belonging to the "classics"—that term being sometimes used with considerable elasticity—to those of a more recent date was not ill advised was evident in the appreciation of yesterday afternoon's audience, which, as is the rule at these matinee concerts, filled the house. While apart from the Franck symphony, in D Minor, there was nothing of a particularly deep or significant nature, the numbers were all entirely worthy of presentation and of acceptance even by the musically erudite. At any rate, there was much in the way of real enjoyment to be gleaned from the spirited rendering of the sprightly and merrily inviting overture to Reznicek's comic opera, "Donna Diana," the poetic beauty and romantic charm of the Sibelius "Swan of Tuonela" (legend from the folk-song of Kalevala); the rollicking "musical joke" of Dukas, "The Sorcerer's Apprentice," intricately contrived and played with notable facility, and the colorful and alluring "España" rhapsody of Chabrier, with its swinging dance rhythms. It was all the sort of music that enables one to sit back and enjoy without perplexity or mental effort—real "music," in fact, that imparts real pleasure, and played in a manner to realize its full enchantment, under Mr. Pohlig's sympathetic guidance.

The César Franck symphony, to be sure, is another story. It is big—profound; it has depth and mysticism and broadness of appeal. Mr. Pohlig reads it, however, with the insight of one to whom its mysteries are unsealed and its profoundness no puzzle, his delving into its subtle meanings being in the nature of radiating enlightenment. It seemed like pure melody as it flowed from the orchestra under his baton and Franck is not so much of a mystic, after all, as Mr. Pohlig interprets him.

A. L. T.

her first tutor. The marriage was unhappy and the pair came to this country, Mrs. de Sarro broken in health. Her husband was arraigned for trial and sentenced to jail two months ago, charged with having abused his wife.

Minnie von B. Heidenfeld

The body of Mrs. Minnie von B. Heidenfeld, a composer and teacher of music, arrived in New York last week from Bremen, where she died suddenly of heart failure on October 14 as she was about to leave for America. Born in California sixty years ago, she went to Germany when eight years old to study music. For many years she was instructor of languages and music in the Heidenfeld Institute, founded by her husband, Dr. Theodore Heidenfeld. She resided at No. 750 Prospect avenue, Brooklyn.

Edmund Schuecker

PHILADELPHIA, Nov. 9.—Edmund Schuecker, a harpist distinguished both in this country and abroad, died to-day in Kreuznach, Germany, according to a cablegram received here to-night from that place. He was harpist at the Metropolitan Opera House in 1910, when he returned to Germany because of ill health. He was made Court Harpist of Saxony by the Grand Duke Ernest in 1888.

Dr. Antoine F. Vadeboncoeur

SYRACUSE, N. Y., Nov. 9.—Dr. Antoine F. Vadeboncoeur, a specialist in nervous diseases and a believer in the curative powers of music, died here to-day at the age of fifty-seven, following a stroke of paralysis. Dr. Vadeboncoeur never took a fee from patients in humble circumstances, but frequently hired young musicians to go to the homes of sick people and play music which he thought would be soothing.

Henry C. Wagner

Henry C. Wagner, first vice-president of the United Singers of Brooklyn, died on November 10 at his home, No. 994 Decatur street, Brooklyn, of heart disease.

WITH CHICAGO'S MUSICAL EDUCATORS

Bureau of Musical America,
624 South Michigan Avenue,
Chicago, Nov. 13, 1911.

GUSTAV HOLMQUIST, the basso cantante of this city, who but recently returned from a two years' stay abroad, made his first appearance here last Wednesday evening in association with a big concert under the auspices of the Swedish National Association and Swedish-American Woman's Club. He sang the big aria from Gounod's "Queen of Sheba" with splendid success, his voice having taken on a richer, rounder quality, while his style has improved in grace of delivery. Another operatic excerpt which found him equally admirable was the air "Le Tambour Major" from Ambrose Thomas's romantic opera "Le Caid," which further evidenced the singer's advance in skillful interpretation. Another interesting personage among the soloists was Antonio Frosolono, the violinist.

Carolyn Willard, pianist, will return to Berlin next month to resume her teaching in that city accompanied by several of her American pupils. She is booked to play with the Philharmonic Orchestra in Berlin on March 16.

Jennie Johnston, contralto, and Frank Van Dusen, organist, assisted by Hans Hess, 'cellist, all of the faculty of the American Conservatory, gave an interesting recital last Saturday afternoon in Kimball Recital Hall. Miss Johnston sang the big aria from "St. Paul," two songs of Brahms and some charming original compositions of Adolf Weidig. The concert opened with Corelli's Sonata for organ and violoncello and as a finale Mr. Van Dusen played Rogers's "Intermezzo" and Lemmen's "Fanfare."

Herbert Butler, violinist of the American Conservatory faculty, was the soloist of the Aeolian concert last Tuesday afternoon in Music Hall. James MacDermid presided at the piano.

Pupils of the Sherwood Music School gave a concert last Saturday morning. Those engaged were: Bertha Simonsen, Inez Eklund and Ella Stangeland.

The Chicago University Orchestra As-

sociation announces as attractions for the third season in Mandel Hall six concerts by the Theodore Thomas Orchestra, the opening of the series having been given last week; the Kneisel String Quartet November 20; Wilhelm Bachaus, pianist, and Alessandro Bonci, tenor, on March 4.

Theodora Sturkow-Ryder, who won a decided success by her piano playing in the larger cities of the Northwest, appeared before the Arch Club in this city last week. She followed this up with equal success in Battle Creek, Mich., and then went to Pittsburgh for a fortnight, where she is booked for several engagements.

Mrs. J. B. Custer, one of Chicago's most active patrons of music, gave a musicale in honor of Mabel Daniels, one of Boston's brilliant young composers, last week at the Woman's Athletic Club. A short program was presented on this occasion by Edna Gunnar Peterson, who gave selections of Liszt, Rachmaninoff, Chopin and MacDowell.

Arthur Frazer, a brilliant young pianist from the West, who spent a number of years abroad and recently located in this city, will give a recital in the Whitney Opera House Sunday afternoon, December 3.

Agnes Berry, coloratura soprano, gave a recital under social auspices at the residence of Mrs. Lee Mahin in Evanston, Ill., last week. Several members of the Chicago operatic directorate were in the audience, manifesting interest in her work. She is a pupil of Hermann Devries.

Robert Slack, who handles the operatic and concert business in Denver, and who accompanied Pasquale Amato to this city from the Western tour, was here all last week, visiting various attractions.

Amy Kellerman, a young contralto of Yankton, So. Dak., who received her education here in the American Conservatory under Mme. Regina Linne, recently went to Berlin to study repertoire under Gemma Bellincioni. Miss Kellerman writes to her preceptress in this city that she is more than satisfied with her progress and has the promise of an operatic engagement early in the year.

Mrs. Hanna Butler gave a recital before the Edgewater Woman's Club last Tuesday afternoon, presenting a well selected program with much charm. Mrs. Butler has

an unusually large class this season at the Cosmopolitan School of Music.

Edna Gunnar Peterson, pianist of this city, has been selected to play Rudolph Ganz's Concertstück with the St. Paul Symphony Orchestra on December 3 under the personal direction of the composer.

Among the new members of the piano department at the Cosmopolitan Conservatory in the Auditorium, are W. Waugh Lauder, Clarence Eidam and Marie Schada.

Heniot Levy gave piano recitals last week in Dubuque, Des Moines, Ia., and Monmouth, Ill.

A pupils' recital under the auspices of the Cosmopolitan School attracted a friendly audience last Saturday afternoon in the Auditorium building. Pupils of Mrs. Bracken, Mrs. Butler, Mr. Lewis, Mr. Voelcker and Miss Short presented the program.

Norman Royce Rose, a pupil of William Beard, has been engaged as baritone soloist of the First Congregational Church.

Mary Willing Meagley, pianist of this city, is to accompany Mme. Rider-Kelsey on her tour through the South and Middle West.

Mabel Bond, a piano pupil of Harold Henry, made a pleasing impression last Monday evening, assisting Sol Cohen, violinist, in Music Hall.

Edna Whipple, a graduate from the Department of Public School Music at the American Conservatory, has been chosen as supervisor of Michigan City, Ind.

Gertrude Wakefield Hassler, mezzo-so-

prano, will shortly start upon her Western concert trip which will extend to the Pacific coast and last until April. She accompanies her distinguished kinsman, Charles Wakefield Cadman, who will talk on Indian music, which she will illustrate garbed in feathery costume.

Hugh Anderson, the basso and choir director, has organized the Chicago Choral Club which consists of thirty-five picked voices. A number of engagements have already been closed for the organization.

Rene Lund, baritone, made his first appearance as a concert singer last Thursday evening in Music Hall accompanied by Calvin F. Lampert, pianist. His program was well arranged, particularly praiseworthy were the Brittany folk-songs of Bourgault and Doucougray. He sang with refinement and much musical feeling.

Mabel Sharp-Herdien, the soprano, opened the season's series of musicales at the Chicago Athletic Club brilliantly last Sunday afternoon. The warmth, color and sympathy of her voice, together with the breadth and sincerity of her interpretation, made her work most telling and agreeable.

Rudolph Engberg's appearance at the Whitney Opera House last Sunday proved to be the most artistic feature of a program fashioned to advance another. His well tempered baritone was heard in Schubert's "Nacht und Träume," "Mondnacht" of Kretschmar, Brahms's "Ständchen" and Weckerlin's "Chanson de l'Amour." Mr. Engberg's art has advanced much in refinement. C. E. N.

Charles DALMORES

The GREAT FRENCH TENOR

Scores immense success on opening night of Philadelphia Opera Company



Unanimous praise of press calls him

"A SUPERB DON JOSE"

A truly brilliant galaxy of artists was employed, and among these Charles Dalmore stood strikingly prominent. This dramatic tenor is one of the most notable factors in opera today. He is in superb voice this year, and he both acted and sang *Don Jose* last night, with a power, intensity and an artistic conviction that would alone have made the performance memorable.—Philadelphia Press.

The cast was unusual in its strength. It presented Charles Dalmore as *Don Jose*, a part which he sustained with just the right spirit of fervor and romance, and whose music he sang with a splendid sonority of tone and an admirable effectiveness of declamation.—Philadelphia Inquirer.

Dalmore was an ideal *Jose*. His performance was fully as interesting as that of the prima donna. He is such a splendid actor always, and last night after the long rest his voice was in prime condition, and his top notes rang out in sonorous challenge. He rose to commanding heights of tragedy and despair in the final scene when Carmen spurns and scorns him for the sake of the toreador.—Philadelphia Ledger.



Kathleen Howard

Prima Donna
Contralto of the
Royal Opera
Darmstadt
Germany as
"Orpheus"

Miss Howard tuned her "Orpheus" to the key of deep elegiac mourning. Through this that certain classic balance was preserved, the true Hellenic proportion, which was demonstrated again in her noble bearing and in the plastic beauty of her gesture and pantomime.—Darmstädter Tägliche Anzeiger.

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BOSTON ORCHESTRA ADVANCES A NEW OVERTURE BY MAX REGER

With Mme. Schumann-Heink as Soloist, Max Fiedler and His Men
Give Two Concerts in New York, Attracting Record Audiences—
Great Contralto's Art Heard at Its Best

CONDUCTOR Max Fiedler made his initial bow of the New York season of the concerts of the Boston Symphony Orchestra at Carnegie Hall on Thursday evening, November 9. Every seat in the house was sold out, as well as all available standing room. The audience presented the substantial appearance, in quality as well as in numbers, that always characterizes these audiences. The program was as follows:

Reger, "A Comedy Overture," op. 120; Strauss, Tone Poem, "Thus Spake Zarathustra" (freely after Friedr. Nietzsche); Bruch, Andromache's Lament, from "Achilles," op. 50; Bossi, Goldonian Intermezzi, op. 127, 1, Preludio e Minuetto; 2, Gagliardi; 3, Serenatina; 4, Burlesca; Songs with Orchestra, (a) Wagner, "Träume" (orchestrated by Felix Mottl), (b) Liszt, "Die drei Zigeuner"; Weber, Overture to "Oberon." Soloist, Mme. Schumann-Heink.

The new Reger overture approaches more closely to the possession of ingratiating qualities than almost any of the works of this composer heard here. The spirit of comedy is observed throughout. Trombones are omitted from the score, which, from first to last, effervesces in the medium and higher registers of the orchestra. The first theme is nothing noteworthy as a theme, except that it suggests slightly the scherzo of Schubert's symphony in C Major. In point of rhythm, however, it gives the cue for the whole overture, and the vivacious and persistent rhythm of the work is one of its chief excellencies. Curiously enough, the second theme of the first movement of Schubert's C Major Symphony is also suggested near the beginning. The second theme of the overture, given in its various recurrences to different woodwind instruments, has a searching and Oriental character. The orchestration is crisp and sparkling throughout. The work should be heard soon again.

There is nothing equivocal in Mr. Fiedler's interpretation of the Strauss tone poems. All the effects in which "Zarathustra" abounds were in evidence, although the emotions portrayed were not always in strict accordance with the intention of the composer himself, as, for example, in the "pathetic" Cantilena in the section of "Joys and Passions," which Mr. Fiedler conducts faster than Strauss does, thereby losing the pathetic character of the music. The "Grave Song" was one of the most eloquent moments of the performance. The Fugue seemed rather blustery and without much purpose, and the "Dance Song" absolutely commonplace, despite Concertmaster Witek's brilliant and noble efforts to redeem it with his solo part. On the other hand, where Zarathustra learns singing from the birds, the composer is particularly happy in his achievement, for here his ideas of realism light upon a subject which may well be expressed in a realistic manner.

Mme. Schumann-Heink, resplendent with many medals, was received with tremendous enthusiasm on her appearance. She gave a dramatically eloquent interpretation of the Bruch aria, and made a memorable impression with her tragic utterance of "Illum! Du sinkst in Asche zusammen!" Her voice was rich, full and clear, and in Wagner's "Träume" noteworthy in its

humanity and tenderness. The Liszt song was a happy contribution to the program, and created both interest and delight. Mme. Schumann-Heink's appearance was unqualifiedly triumphal.

The "Goldonian Intermezzi" revealed once more the miraculous quality and precision of the strings of the Boston Orchestra. The Serenatina with its melody for solo viola d'amore was the most greatly enjoyed.

New Yorkers gave Conductor Fiedler a rousing welcome at his first concert of the season.

ARTHUR FARWELL.

The Saturday Matinée Concert

WITH all due deference to the admirable work of Mr. Fiedler and the orchestra, it must be admitted that the climax of Saturday afternoon's concert came with Mme. Schumann-Heink's singing of three of the greatest of all songs—Schubert's "Young Nun," "Death and the Maiden" and "Erlking." In which of these the great contralto exercised the most thrilling effect is no easy task to determine. Her marvelous capacity for emotional expression is fully matched by her vocal splendors, and, as it would be impossible to find in the whole range of song literature three compositions of more emotional character than these, the effect may readily be imagined.

In the quasi-Wagnerian "Young Nun" Mme. Schumann-Heink caught the ecstatic spirit of the poem and music in inimitable style, and the fervent "Alleluia" at its close was something long to be remembered. Unforgettable was "Death and the Maiden," in which the contrast between the pathetic pleadings of the maiden and the gloomy, cavernous utterances of Death was achieved with a vocal artistry and a variety of emotional accent that touched the sublime. There was a hush in the audience at the close and then followed a demonstration. Nor is it needful to dwell upon the acclaim with which her movingly dramatic conception of the "Erlking" was received. Berlioz's orchestration of this song was used last Saturday, but it must be confessed that his interpolation of countersubjects in the accompaniment is in no wise an improvement on Schubert. All three songs are, moreover, strangely less impressive in an orchestral garb than in the piano colors in which they were originally conceived. Previous to her singing of them Mme. Schumann-Heink sang with most poetic and subtle effect the ethereal "Spring Song" from "Samson and Delilah."

The orchestral numbers were Beethoven's "Eroica," Debussy's "Afternoon of a Faun" and Liszt's "Les Préludes." Mr. Fiedler's reading of the symphony was straightforward and dignified without any endeavors at overstepping the strictly conventional. Splendidly and inspiringly done were the lovely Debussy tone poem and the stirring Liszt piece. The audience was of enormous size.

H. F. P.

Florence Austin to Lecture on History of Violin and Its Music

Florence Austin, violinist, announces that this year, in addition to her recital and teaching work, she will give lecture-recitals on the "History of the Violin and

Its Music." The lectures will be illustrated with stereopticon views and music suitable to the subject, such as compositions by Corelli, Tartini, Wieniawski, Ernst, Vieuxtemps and others. Miss Austin is the first woman violinist to appear in lecture-recitals of this kind.

PAULO GRUPPE BACK FROM FIVE MONTHS' SEASON IN EUROPE



Paulo Gruppe, 'Cellist, Who Is to Tour America Again This Season

Paulo Gruppe, the young Dutch 'cellist who has been giving recitals in London, Paris and German cities, in addition to appearing with orchestras in Europe for the last five months, was due to arrive in New York on Thursday on the *Mauvetania*. His first American appearance was booked for the day following in Montclair, N. J. Mr. Gruppe will play in many of the larger United States and Canadian cities during the season and is to give a New York recital.

CONCERT FOR YOUNG PEOPLE

Miss Parlow Appears with Damrosch Orchestra in Brooklyn

The first of the Saturday afternoon young people's concerts in Brooklyn's opera house found Walter Damrosch and his men in extremely fine fettle. The Beethoven Pastoral Symphony and its musical storm were never more realistic under Mr. Damrosch's baton.

In a splendidly chosen group of selections Kathleen Parlow won enthusiastic applause and many recalls from one of Brooklyn's most musical audiences. The Beethoven G Major Romanze, with orchestral accompaniment, followed by the unaccompanied Bach Gavotte from the sixth sonata, displayed a breadth of musicianship and a faultless intonation which only showed to greater contrast the exquisiteness of her interpretation of the Mozart "Minuet," in which she was accompanied by Mr. Damrosch at the piano.

The concluding number was Bendel's brilliant "Cinderella," an effective piece of program writing, and ingeniously scored.

NEW BANTOCK WORK GIVEN IN BROOKLYN

"Dante and Beatrice" Feature of
Noteworthy Concert Under T.
Bath Glasson's Direction

On Sunday afternoon in Brooklyn's Academy Opera Auditorium a program of many-sided interest was successfully presented in spite of the many difficulties which had been surmounted only by years of endeavor. The Brooklyn Orchestral Society, sixty strong, and the Catholic Oratorio Society of a hundred or more well-chosen voices, all under the baton of T. Bath Glasson, presented several important major works which would be a credit to any city.

Of prime importance was the presentation of Granville Bantock's new tone-poem, "Dante and Beatrice," in what was to have been its first performance in America, and would have been but for the action of the publishers, who allowed Max Fiedler to bring it out in Boston a week ago. Bantock's work, although of the ultra-moderns, was especially virile in the opening passage built on a theme of dignified beauty. The ending episode also had genuine poetic content in fitting garb, so that the labored impression one gained from the development section of the first movement was somewhat neutralized.

The scenes from Coleridge-Taylor's "Hiawatha's Wedding Feast" were given a rendition of marked homogeneity by chorus and orchestra, and in the tenor solo, sung with poise and finish by Frank Ormsby, Mr. Glasson furnished an orchestral accompaniment which surpassed many a one heard in Carnegie Hall under the baton of some of our so-called great and near-great conductors. Throughout the entire program it must be said to Glasson's credit, that he held his forces well in hand, and that he commanded the respect and confidence of his men in a manner that was self-evident. There was an instant response to his beat, and what is more than all else there is manifest in his work both sincerity, enthusiasm and a knowledge of his score. There was also rhythmic precision and an utter absence of vagueness in his indications of nuance and dynamics.

Other orchestral numbers were the first movement of the Schubert Unfinished Symphony and the Introduction to the Third Act of "Lohengrin" in both of which a splendid cello section deserved special mention. Gounod's "By Babylon's Wave" and Beethoven's "Hallelujah Chorus" from the "Mount of Olives" added an ensemble for chorus and orchestra which was reinforced with admirable discretion by Dr. William C. Carl at the great organ. The liberal program included two other numbers by Frank Ormsby in the "Comfort Ye" from the "Messiah" and a setting of "Crossing the Bar" by Mr. Glasson, both with orchestral accompaniment. Mr. Ormsby sang with a wealth of pure tone and an artistic interpretative finish which deserved the enthusiastic reception he was accorded.

N. de V.

Members of the New Haven School of Music, of Wallingford, Conn., gave a concert on November 7, under the auspices of the Ladies' Literary Association. Among those who participated were Messrs. Davis, Huni, and Mme. Merica-Hunt, pianist, baritone and violinist, respectively.

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OPERA BEGINNING FINDS CARUSO IN FINE VOCAL FORM

[Continued from page 1]

act that seemed to overtop and overwhelm everything else within hearing, chorus, orchestra, and all.

It was in the third act, however, that he shone particularly, and for this act he had undoubtedly saved his best forces. If any one had expected to find Caruso out of voice the Nile scene would have disabused him of the idea. His tonal splendor was manifest, and if his audience came away with any particular qualifying feeling with regard to it, it was perhaps only that the great singer demanded of himself a greater economy of forces than hitherto.

Emmy Destinn, as *Aida*, throughout the evening poured forth a glorious stream of tone that was like liquid fire. She seemed the very incarnation of song and it is doubtful if she ever acquitted herself in more splendid style than on the occasion of this performance. In her solo scene, in the first act, throughout her important passages in the third act, and in her particular share at the close, she held the closest attention of the audience and gave extraordinary pleasure with her clear and fluent tones.

Margarete Matzenauer, who made her debut in America in this performance, proved herself at once a distinct acquisition to the Metropolitan forces. A little nervous at the outset, she nevertheless gave evidence of a tonal warmth and dramatic fervor which should place her at once in a position of high favor. Her range is large, and her lower notes have distinguished beauty of an individual character, and her upper tones, while not so greatly evincing these individual characteristics, have nevertheless clarity and power. Her capacities in a purely lyrical way were shown to advantage in the first scene of the second act called "Amneris's Room," which, in the setting, presents more the aspect of a palace terrace. Her fullest chance for emotional expression, namely, the scene of *Rhadames's* judgment in the last act, found her strong in the power of tragic utterance and vocal pathos. Her work as an actress is in keeping with the general height of her artistic powers.

Amato brought his well-known vocal and

dramatic powers to bear upon the part of *Amonasro*. He was in excellent voice and rose to splendid heights of emotional and dramatic power, especially in the third act, that wonderful act which appears to lift all those concerned in it to their best and greatest.

Didur, in the rôle of *Ramfis*, appears to have experienced a marked development in his vocal style. His voice had its usual quality of appeal, but seems to be fuller and more open, with less of the somewhat veiled effect noticed in his singing of previous years. He carried impressively the part of the priest.

Hinshaw also was statuesquely impressive as *the King*. Such opportunity as the rôle afforded he took advantage of to reveal a big and carrying tone. Bada as the *Messenger* acquitted himself with some dramatic distinction, and Lenora Sparkes sang well the part of the *Priestess*, which, issuing as it does from the distance and with music of such oriental and mystical quality, contributes one of the most musically picturesque aspects of the opera.

Toscanini's work with the orchestra was as wonderful as ever. His extraordinary influence upon the performance as a whole is not overlooked by the audience. He is one of the most important of the musical miracles contributing to make the performances of the Metropolitan Opera House the greatest in the world.

The scenery, while excellent and impressive, presented nothing new. The gradual amassing of forces upon the stage in the scene of the triumphal entry of *Rhadames* was particularly well managed and with very gratifying visual effect. One of the little seeming incongruities, perhaps the only one in otherwise ideal presentation, was the affixing of the little white music sheets to the instruments of the trumpeters and other brass players appearing upon the stage. One was reminded too forcibly of the American street band. These players should either have their parts by heart or have the notes before them in some such way as not to suggest a Fifth avenue parade.

The Corps de Ballet, led by Lucia Fornaroli, contributed greatly to the pleasure of the evening. The costuming was fresh and tasteful and the stage management was in general unimpeachable.

The performance throughout was a testimony to most excellent management from every point of view and to a scrupulous attention to ideals of the presentation of opera as it should be presented to those as capable of judging as the New York operatic audience of to-day.

ARTHUR FARWELL.

Comments of the critics:

The performance as a whole was excellent. It was so chiefly because of its cohesiveness, and this was due to the firm guidance of Arturo Toscanini's master hand.—W. J. Henderson in the *Sun*.

There need be no further anxiety concerning the quality, the flexibility or the power of Caruso's voice. In so far as it is possible to demonstrate in a single effort, the singer showed last evening that he is practically the vocal marvel of other years, still pre-eminent in the possession of an instrument the like of which this generation will probably never hear again. All the public asks now of Caruso is to keep in his present apparently good condition.—Pierre V. R. Key in the *World*.

There was a newcomer—and an interesting one—a singer to be greeted cordially and gratefully. It was Mme. Matzenauer, contralto, who sang and acted the rôle of Amneris—sang it with a large and luscious voice, with ample evidences of a fine knowledge of the art of singing, and acted it so as to make it something more than an operatic marionette.—H. E. Krehbiel in the *Tribune*.

Amato was in splendid form. His glorious baritone was lavished without effort in the second and third acts, and won a large part of the honors of the evening. The purity of every single note Amato sang was as remarkable as the great volume of his voice and the dramatic power with which he performed the rôle of the rude Ethiopian King. Here is an artist on whom all may count for years.—Charles Henry Meltzer in the *American*.

Mr. Caruso probably did not satisfy at all points the anxieties of his most admiring friends by his singing last evening. His voice had at first hardly all its old power and resonance, nor all its most beautiful quality. His outbursts of power upon his high notes were somewhat less frequent and less strenuous than they have been in the past, which was not, in itself, a fact to be deplored, and he observed a certain amount of circumspection until he reached the Nile scene, where his fervor, his passion, and vehemence of expression were given the freest utterance. There he sang beautifully, even magnificently.—Richard Aldrich in the *Times*.

When Caruso began to emit tones of the same mellow, rich, resonant, and spontaneous quality as of yore, and to grow more sure of himself from bar to bar till the final note had been sung successfully, as if nothing had ever happened, the joy of the audience was unbounded.—H. T. Finck in the *Evening Post*.

Here's the verdict, once for all. Caruso is himself again, by the judgment of that most powerful social club on earth, which last night held its "annual meeting" in the most gorgeous section of the Great White Way. The Metropolitan Opera House will continue to have Caruso as its chief asset and the conservation of Caruso as its foremost interest and endeavor. The ensemble with which the rulers of the Golden Horseshoe surrounded their Italian tenor will firmly retain Italian opera as the dominating tendency of this generation. Verdi is king. But Caruso is his prophet.—W. B. Chase in *Evening Sun*.

Brooklyn Opera Season Opens with "Butterfly"

Two days before the opera season was opened at the Metropolitan Brooklyn's season was inaugurated with a performance at the Academy of Music by the Metropolitan company of "Madama Butterfly." An admirable cast gave a beautiful interpretation of the favorite Puccini opera. Geraldine Farrar was the *Cio-Cio-San*; Riccardo Martin, *Pinkerton*; Rita Fornia, *Suzuki*, and Antonio Scotti, *Sharpless*. Toscanini conducted.

"Was it a very bad show, then?" he asked.
"Bad?" she replied. "Why, my dear boy, even the lights went out at the end of the second act."—*London Tatler*.

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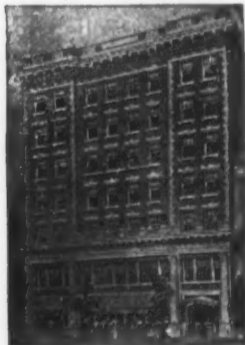
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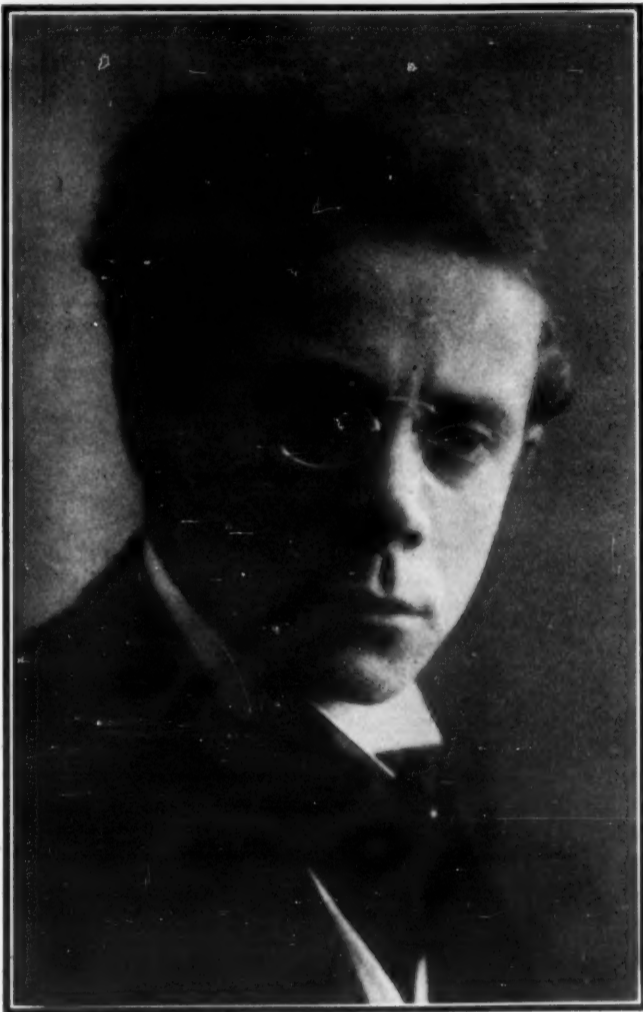
Violist, "Discovered" by Toscanini, Becomes Conductor at Metropolitan

IT was Arturo Toscanini who discovered in Josef Pasternack—at that time at the solo viola desk in the Metropolitan Opera House—a talent that has in a short time established Mr. Pasternack as one of the conductors of the institution. Last season the Sunday evening concerts were placed in his charge and so capably did he acquit himself of his task that it is learned on substantial authority that he will conduct a number of regular operatic performances this year.

Mr. Pasternack returned recently from Europe, where he spent much of his time in Italy, chiefly at Rimini, where many of the noted Italian singers rest during the Summer months. To a representative of *MUSICAL AMERICA* Mr. Pasternack said, on his return: "It was a most pleasant time that I spent in Rimini; Caruso was there and many others. The most interesting experience I had was my being called on, ten minutes before the curtain went up, to conduct a performance of Mascagni's 'Iris' at the Teatro Vittorio Emanuele in Rimini. The conductor, Leopoldo Mugnone, was suddenly taken ill and it was an emergency call that I was compelled to respond to. I got through it, I believe, to the satisfaction of the audience and the critics, and the director of the theater also expressed his pleasure over my work. When our general manager, Mr. Gatti-Casazza, heard of my having taken Mugnone's place for the evening he graciously wrote to me and thanked and congratulated me for upholding the name of the Metropolitan Opera House in Italy.

"In Turin I heard Toscanini conduct a symphony concert. It was magnificent, and I cannot find words to express

how wonderful he is in concert work. The program was made up of Richard Strauss's 'Till Eulenspiegel,' the great Brahms 'Variations on a theme of Haydn,' and the 'Vorspiel und Liebestod,' from 'Tristan.' Each composition was treated with the same mastery that has characterized his performances of operatic works in New



Josef Pasternack,
Conductor of the Metropolitan Opera House

York and which has won for him so many admirers."

FIRST OF MANNES SONATA RECITALS

Mozart, Reger and Brahms Represented on Program at
Belasco Theater

Lovers of chamber music well accustomed, through attending the concerts of Franz Kneisel and his associates, to the doings of Jupiter Pluvius, did not allow him to prevent their attending the first sonata recital by David and Clara Mannes at the Belasco Theater, New York, on Sunday evening last.

Mozart, Reger and Brahms are rarely assembled on a single program and it was interesting to note that in spite of their total dissimilarity of style they provided an excellent evening's entertainment. Mr. and Mrs. Mannes chose the B Flat Major Sonata of Mozart and interpreted its simplicity of structure, its almost naïve thematic material, with great clarity and a directness of utterance that was admirable. The *Allegro moderato* would have profited by a little more repose, but in the slow movement, one of the loveliest Mozart left us, the players rose as near to perfection in ensemble as one could desire. The audience showed its pleasure by applauding this section with great vigor.

Max Reger, master-contrapuntist, must command attention, if nothing more, whenever his music is played; his Suite, op. 93, which is labeled "in the olden style," is one of those gigantic, overpowering essays in counterpoint that puzzle the hearer and make him wonder just why a modern should express his musical ideas in this way. The work is no more "in the olden

style" than many other Reger works not so designated. The opening "Praeludium" has for its main subject a theme which, though in major, smacks of the great G minor organ fugue of Bach; the *Largo*, strangely enough, presents Reger in his freest mood. Here he cuts loose the bonds of strict polyphony and gives vent to a certain kind of impressionism, if one may call it that, which he has already exhibited in his orchestral works. The harmonic scheme is a constantly shifting one and is unnatural, abounding in unrelated chords, unresolved harmonies and, barring the surprise which it effects, it leaves but little impression. The final fugue—no one living today writes a better fugue than Reger—is a masterpiece, with its truly delightful subject and its lyrical episode and the close in which the violin plays the subject in augmentation is stupendous, having much the same effect as the last movement of the string quartet heard here last year.

Both violinist and pianist made the work interesting, perfect understanding of it being evidenced by them and in the slow movement Mr. Mannes drew a beautiful tone from the muted strings, blending with fine effect with the subtle harmonies of the piano. The audience apparently liked the work.

The climax of the evening came in the performance of the G Major Sonata of Brahms. This, first of three master works, is one of the greatest sonatas for violin and piano in the literature and was played with unusually fine musical feeling and intelligence. Mrs. Mannes handled the difficult piano part with success and proved that she is a pianist who understands the Brahms idiom; her execution was most praiseworthy and her entire conception of the difficult music assigned her was excellent.

Of the sonata itself one can only marvel at its manifold beauties. What a wealth of melody in the first movement, with its haunting rhythms and its rich harmonic lines! The *Adagio*, among the sublimest pages in chamber music, won the greatest applause of the evening, its noble themes

being played with an intensity of expression that was compelling. The last movement might have been taken at a slightly quicker tempo, but did not suffer through the more moderate pace. It was a most satisfying hearing of the work and Mr. and Mrs. Mannes distinguished themselves in every way. A. W. K.

DE KOVEN ATTACKS THE METROPOLITAN

Institution Not American Enough
in Its Ideals, Declares
Composer

Reginald De Koven, the composer, took a fling at the management of the Metropolitan Opera House last week, mentioning his belief that "opera in English by American composers has nothing to hope for at the hands of the Metropolitan."

His opinions, originally quoted in an interview with a representative of the Philadelphia *Bulletin*, and later corrected and modified in letters to the *Bulletin* and to General Manager Gatti-Casazza, of the Metropolitan, were to the effect that the giving of opera at the Metropolitan is dominated by social and foreign influences unfortunate and prejudicial from the standpoint of one interested in American music and music for Americans. In his letter to Signor Gatti Mr. De Koven said "that the support given to English opera and opera in English by the directors of that institution is half-hearted and lukewarm, rather than loyal and sincere; and, further, that the directors lose sight of the proper mission and ambition of the Metropolitan Opera House, which should be a national opera to formulate, develop, and encourage a national musical art."

Mr. De Koven further intimated that the Italian music publishers, the Ricordis, were trying to assert at the Metropolitan the influence that, in their own country, enables them to dictate to operatic managers what operas they shall and what operas they shall not produce. Although stating that he believed the head of the Metropolitan should be an American Mr. De Koven wanted it made clear that he was not attacking Mr. Gatti-Casazza personally and that he had the highest admiration for that impresario's individual ability.

KLIBANSKY BUSY TEACHING

Duties at Institute Cause Delay in His
Concert Plans

Sergei Klibansky, the Russian baritone, has just returned from Dayton, O., where he opened the local symphony course in recital with Mme. Hissem de Moss.

Though Mr. Klibansky was booked for several performances, one with the Cincinnati Orchestra, he was compelled to cancel all but the Dayton engagement because his work at the Institute of Musical Art compelled his presence in New York. In addition to the work for which he was engaged last Spring he is now teaching some of the pupils of the late Alfred Giraudet, whose recent death left the Institute without one of its most important teachers, and former pupils of Mme. Ternina, who is remaining in Europe this season. Mr. Klibansky will go West again in January to fill the canceled dates.

In his recitals Mr. Klibansky showed a voice of velvety quality and a genuine poetic instinct in interpretation. Mme. de Moss, who is a favorite in Dayton, again upheld her excellent reputation and both singers, both in solos and duets, were recalled and encored.

Hamlin Opens His Recital Season

CHICAGO, Nov. 14.—George Hamlin opened his recital season very successfully last Wednesday evening in Appleton, Wis. He was in excellent voice, gave an interesting program and was highly commended by a critical audience. A second concert was given in Reading, Pa. C. E. U.

STRANSKY WINS AS WAGNER INTERPRETER

Ludwig Hess Also Accorded Praise
as Philharmonic Society's
Soloist

Wagner used to protest against the transplantation of his music from the opera house to the concert hall, on the ground that its dramatic significance would be greatly impaired thereby. Be this as it may, his popularity on the concert platform to-day runs his fame on the operatic stage a very close race. The Philharmonic drew its largest audiences last season by means of a series of all-Wagner programs, and when it offered such a program again last Sunday afternoon at Carnegie Hall there was another record-breaking attendance. The soloist was Ludwig Hess, the German tenor, who made his New York debut, and the offerings were the "Flying Dutchman" Overture, "Siegfried Idyll," "Lohengrin's Narrative" and "Rienzi" Prayer, the "Götterdämmerung" Funeral March and "Wotan's Farewell."

There was much curiosity concerning Mr. Stransky's Wagner readings, in view of the fact that he first won his spurs conducting Wagner operas. That he completely conquered the admiration of his hearers was apparent from the hearty outbursts of applause that followed every number, and especially from the spontaneity of the ovation he received when he took his place to begin the last one. Without effacing cherished memories either by the originality of his conceptions or any hitherto unexploited eloquence of interpretation he must be accorded the sincerest praise for readings truly magnificent and inspiring. His "Flying Dutchman" was finely broad, virile and dramatic, even though his tempo in the "Redemption" music may have seemed more than usually slow and though he did not realize the woodwind suggestions of the whistling storm winds with the superb and exciting vividness of Mr. Mahler. A most striking contrast to the stress of this overture was the celestial "Siegfried Idyll," which the new conductor played with deepest tenderness and with full appreciation of its infinitely delicate gradations of light and shade. The sublime death music was crushing in its power and its Himalayan climaxes were in the highest degree thrilling. Both this and the subsequent "Walküre" finale are things that make one long to hear Mr. Stransky as an operatic as well as a symphonic conductor. The orchestra played admirably except for some questionable intonation in the woodwind.

Ludwig Hess, in the "Lohengrin" and "Rienzi" numbers, proved that his fame has been amply merited. To a voice of fine natural quality he unites rare faculties of insight and expression and he caught the spiritual essence of the "Lohengrin" narrative as do few operatic impersonators of the *Grail Knight*. *Rienzi's* prayer was also broadly noble and appealing. Mr. Hess's phrasing, intonation and purity of enunciation are those of a true artist. Besides, he is skilled in the use of the "half voice," which is unusual in a modern German tenor. The audience applauded him rapturously. H. F. P.

Mead Quartet to Assist Mme. Newkirk's
Pupils

Some of the advanced pupils of Lillian Sherwood-Newkirk will give a song recital at the Waldorf-Astoria on November 27, assisted by the Olive Mead Quartet and Mme. Newkirk's pupils' chorus club of thirty members.

Fannie Bloomfield Zeisler Honored

Fannie Bloomfield Zeisler, the American pianist, has been recently honored by her election as an honorary member of the Schubert Club of St. Paul, Minn.




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Catherine Jones, a singer of Emporia, Kan., has gone to London for a season's work with Liza Lehmann.

Angelina Spinello, who is only ten years of age, has been officially appointed organist of St. Michael's Church, New Haven, Conn.

At the first Hartford, Conn., concert of the Boston Symphony Orchestra, on November 13, the soloist was Alwin Schroeder, first cellist of the organization.

Piano pupils of L. C. Howard, of Indian Orchard, Mass., have formed a music club to be known as the "Neighborhood Music Club."

A varied and delightful musicale was given by the Women's Club of Willimantic, Conn., on November 7. The program was made up of piano and vocal selections.

Charles Stone Wilson of New York, who has recently taken up teaching in Seattle, was married to Bessie Davis, a promising soprano of that city, last month.

The Choral Club of South Church, Bridgeport, Conn., produced Gaul's "Joan of Arc" recently with the assistance of a number of gifted local singers. The club contains fifty voices.

Oscar Seagle, baritone, and Marianne Flahaut, mezzo-soprano, were the principal artists at the first musicale of the season of the Rubinstein Club, of New York, at the Waldorf-Astoria, on November 11.

Gaul's cantata, "The Holy City," was presented at the Baptist Church, North Adams, Mass., on November 6. The soloists included Mrs. W. J. Shaw, Ruby Morley, James Morton and Frederick Keagan.

Mrs. A. M. Blair, musical director of the Rubinstein Club and Monday Morning Club, of Washington, D. C., is organizing an orchestra which will be composed of the best local talent.

Mrs. Genevieve Wheat-Baal, the contralto, of Des Moines, Ia., who successfully completed a three months' tour with the Minneapolis Orchestra last season, has again been offered a similar engagement.

A harp and song recital was given on November 9 in Library Hall, Brandford, Conn. The artists who appeared were Edith Davis, harpist, Elizabeth Tudor, soprano, Stedman Jones, tenor, and Ethel Moore, accompanist.

For its concert in Unity Hall, Hartford, Conn., on November 10, the Kneisel Quartet offered a program containing Beethoven's Quartet, op. 95, Debussy's Quartet in G Minor and Kopylow's Quartet in G Minor.

Mauder's cantata, "Song of Thanksgiving," was rendered at the First Congregational Church, Bridgeport, Conn., on November 6. Noted soloists participated and the work was conducted by Mrs. Robert Wheeler.

A recital was given at the Mercy Hospital, in Baltimore, Wednesday of last week, under the direction of G. Fred Kranz, president of the Musical Art Club. The artists participating were Austin Conradi, pianist, Adele Mead, violinist, and Beulah Orem, soprano.

Roberta Glanville, soprano, gave a song recital at the Women's Club, Roland Park, Baltimore, on Wednesday of last week. Her program included two songs of Brahms, a Mozart aria, selections from Gounod's "Mignon" and compositions by Liszt and Ardit.

Grace Seiberling and Margaret Tiffany, pianists, and Alfred Goldman, violinist, gave a recital under the auspices of the Mary Wood Chase School of Piano Playing, in Chicago, last Thursday evening, in the assembly hall of Stickney School, Edgewater, Ill.

One of the many singing societies of women's voices which Brooklyn supports

is the Philomela, of which Mme. Herman Henrichson is the director. They appeared at a concert on Wednesday evening of last week at St. Luke's Lutheran Church, assisted by several soloists.

As a result of its "popular" voting contest the Brooklyn Eagle has just distributed 340 tickets for the opera season at the Academy of Music, consisting of sixteen performances of the Metropolitan forces and one performance of the Chicago-Philadelphia company.

Another musicale in the special course in musical appreciation, inaugurated by President Henry White Callahan, of Berkeley Institute in Brooklyn, was given recently by Leopold Winkler, assisted by Joseph Gotch, cellist, in a program largely devoted to Liszt numbers.

First of the season's faculty concerts at the Macomb Conservatory of Music of Macomb, Ill., on October 30, was participated in by J. K. Jackson, tenor; Lucile Wyne, soprano; J. Gilbert Nees, pianist; Clara Dunsworth, pianist, and Jessica Downing, violinist.

Mme. Odette St. Lys, a French woman, who makes a specialty of songs in the style of those sung by Mme. Yvette Guilbert, entertained an audience in the Hotel Plaza, New York, November 9. Mme. Berthe Van den Berg played the piano accompaniments.

Olive Stafford, pianist, of Providence, made her professional debut in a recital there November 6. Her program of Beethoven, Schubert, Chopin, Schumann-Debussy and Schubert-Liszt numbers displayed her qualities of technic and interpretation to advantage.

Horatio Parker conducted the first of the series of concerts by the New Haven Philharmonic Orchestra on November 7, winning an ovation. The program contained Beethoven's "Eroica," D'Albort's "Improvisator" Overture, Sibelius's "Finlandia" and Tchaikowsky's piano concerto, finely played by Ernest Hutcheson.

When the Pittsburgh branch of the American Music Society met last week, at the home of Silas G. Pratt, an interesting program, including compositions by Mme. K. O. Lippa, Harvey B. Gaul, Mr. Pratt and Mr. Protheroe, was presented by Jean Fisher, G. C. Donaldson and Mrs. C. A. Graninger.

Mrs. I. F. Norton, who is well known in San Francisco, New York, Boston and Detroit, has gone to Pittsburgh to live, and will teach in the Dallmyer Russell studio. Mrs. Norton was the soprano in Arthur Foote's choir, and was a teacher for four years in the Detroit Conservatory of Music.

The first of a series of musicales by pupils of Leopold Winkler's Conservatory of Musical Art was given last Thursday evening before a large audience in Brooklyn. The program was a varied one, presenting pupils in both violin, voice and piano departments; many showed talent of a promising order.

Herbert Stanley Hammond, of the Clinton Avenue Congregational Church, Brooklyn, appeared in a recital on Wednesday evening at the Memorial Baptist Church, in Eighth avenue, in which he was assisted by a vocal quartet in a varied program which included the Guilman C Minor Sonata and numbers by Dubois and Dvorak.

In special compliment to his former instructor, Prof. Jacob Bloom, Ernest La Prade of Cincinnati, formerly of Memphis, gave an informal violin recital recently at the Southern Conservatory of Music, Memphis. He played Saint-Saens's B Minor Concerto and works by Tartini-Ern, Mozart, Laclaire-Ern and Wieniawski.

Edna Forsythe, soprano, gave a recent recital in Kansas City, Mo., in which she was assisted by Claude Rader, violinist; Rudolf King, pianist, and Mrs. Jennie Schultz, accompanist. Miss Forsythe was especially pelasing in the aria, "Je marche

sur tous les chemins," from Massenet's "Manon," "Die Nachtigall," Alabieff, and Del Riego's "Playfields and Butterflies."

The program for Professor Samuel A. Baldwin's free organ recital at the College of the City of New York last Sunday was as follows: Fantasia in F, West; "Kamennici Ostrow," Rubinstein; Passacaglia in C Minor, Bach; "Harmonies du Soir," Karg-Elert; Sonata in E Minor, Rogers; Pastorale in E, Lemare, and "Walhallas Scene," Wagner.

A special musical service was given at the Associate Congregational Church, in Baltimore, Sunday evening, under the direction of Arthur C. Leonard, organist and choir director. The program consisted of selections from "The Holy City" by Gaul. The soloists were Emily H. Diver, soprano; Mrs. William A. Groppel, contralto; Felix McNally, tenor; Elmer Smith, basso, and Mrs. Mary Muller Fink, harpist.

An elaborate musicale was given on November 7 by the Wednesday Musical Club, of Bridgeport, Conn. Boris Hambourg, the cellist, and Nina Dimitrieff, soprano, were the soloists, both of them delighting their hearers by their rare artistry. Mme. Dimitrieff's songs were by Verdi, Debussy, Hahn and Napravnik, while Mr. Hambourg played works by Tchaikowsky, Fauré, Cui, Schumann and Popper.

Mme. Rosalia Chalia, the Spanish prima donna, was the chief performer and guest of honor at the dinner given by the Hungry Club, of New York, last Saturday, at the Hotel Flanders. She sang arias from "Manon" and "Carmen" and Spanish folk songs. Gertrude Bertine was her accompanist. Countess Blazewich, of Poland, played a piano suite of her own, "In the Garden," and Platon Brounoff played his own composition, "A Nocturne," inspired by Longfellow's poem, "The Bridge."

An artist concert series under the direction of E. A. Stavrum opened Sunday afternoon in Whitney Opera House, Chicago. The program was presented by Guy Woodward, violinist; Mrs. Anna Langrich, dramatic soprano; Gilbert Shorter, reader, and Irma Schenuit, pianist. Aside from the piano playing of Miss Schenuit the singing of Mrs. Langrich was most impressive, her rendition of Landon Ronald's "The Cycle of Life" being particularly interesting.

William Furst has been commissioned by Harrison Grey Fiske and Klaw & Erlanger to write the music for their New York production of Edward Knoblauch's Arabian play, "Kismet." The music will include a prelude, a march of the Caliph, a bridal march and tunes for the harem scene. The ancient Arabian modes will be used, and the music will be played on the stage with Arabian instruments. The orchestral music between the acts will also be in the Arabian style.

The studio of Otto Torney Simon, in Washington, D. C., was the scene of an enjoyable musicale recently when a program of modern and medieval selections was heard. Those taking part were Misses Campbell, Irney, Earnest, Kibbey, Larner, Millard, Pond, Shaw, Penfield, Stier, Smith and Todd; Mrs. Hill, Mrs. Tweedale and Mrs. Hebbard. Mr. Simon has inaugurated a monthly studio recital, and this was the first of the series.

The Arion Club of Providence, of which Dr. Jules Jordan is director, has decided to give Elgar's "The Apostles" at its second concert and has engaged as soloists Margaret Keyes of New York, contralto; Josephine Knight of Boston, soprano, and Frederic Martin, basso; Frank Croxton, tenor, and Horatio Connell, baritone, of New York. The orchestra will be made up of players from the Boston Symphony. At the third concert Gounod's "Faust" will be given in concert form.

Dr. F. W. Chace gave his forty-eighth organ recital in Seattle, Wash., on November 5, assisted by Lotta Ashby Othick, soprano. Besides compositions of Wagner, Higgs and Guilman, Dr. Chace introduced two novelties, the "Fantasie Overture" by Herbert A. Fricker and "Summer Sketches" by Lemare. Mrs. Othick, who was heard for the first time in Seattle since her return from New York, sang "The Cross," by Harriet Ware, and "I Will Extol Thee," by Costa.

The District of Columbia Chapter of the American Guild of Organists has begun its meetings for the Winter. Oscar Franklin Comstock, dean of the Washington Chapter, presided over the recent gathering at his studio, and laid before the members sug-

gestions for the coming season. This society is becoming stronger each year in the Capital City and its influence is being felt in the number of excellent organ recitals given by its members as well as a more exacting class of work in the various churches.

One hundred and twenty-one members of the 1911-12 French opera troupe of New Orleans arrived in that city on the steamship Canadian from Havre on November 9 and immediately started final rehearsals of "La Juive," which was the opening attraction when the season opened last Tuesday night. A large part of the two weeks the singers spent in crossing the Atlantic was devoted to study and rehearsals of the principal scenes. The ship's company included the French opera's orchestra, one of the largest ever taken to New Orleans.

The great organ in former Senator W. A. Clark's Fifth Avenue residence was played November 8 in New York for the benefit of 200 members of the Mormon Tabernacle Choir. The organist was John J. McClellan, official organist of the Mormon Tabernacle in Salt Lake City, and accompanist of the choir during its visit to New York. Mr. McClellan played favorite Mormon hymns and some classical selections. The singers sang the "Hosannah" chorus, "We thank thee, O God, for a Prophet," and "The Soldiers' Chorus" from "Faust."

The Maryland Chapter of the American Guild of Organists has appointed a committee to co-operate with the Baltimore ladies' committee and the Florestan Club in making the three orchestral concerts in Baltimore by the New York Philharmonic Society a success. The committee is composed of Dr. R. H. Peters, organist and director, Emanuel Episcopal Church; Charles F. Wilson, organist and director, Old St. Paul's Episcopal Church, and Ferdinand H. Linhardt, organist and director, St. Ann's Catholic Church. The concerts will be given November 27, January 15 and March 4.

The first meeting of the Chaminade Club of Providence took place on November 2, the program engaging Mmes. Inez Harrison, soprano; Gertrude Bullard, contralto, and E. H. Scattergood, pianist. Songs by Ronald, Lehmann, Tosti, Thomas, Brahms, Nevin, Salter, Saint-Saens and Quinlan and piano pieces by Westerhout and Schumann were given. The club, which is composed of sixty active and associate members, and of which Mrs. Lucy H. Miller is president, anticipates giving a set of concerts in the Providence public schools this season in addition to its regular work.

Walter H. Hungerford, the young Canadian lately appointed to the headship of the piano department of the McGill University Conservatorium in Montreal, made his first appearance in recital in that city early in the month. While the performance did not stamp Mr. Hungerford as a striking concert pianist, it did prove that he possesses sound musicianship, excellent taste and a wide range of understanding. His modernity was vouched for by two poems of Scriabine, which he gave with delicacy and clearness. His performance was voted by the local critics as excellent work for an instructor in the pianistic art, though lacking in force and personality.

Richard Knotts, the concert basso and teacher, of Pittsburgh, has placed a number of his pupils in choirs of that city recently, the following having accepted positions: Laura Miles, soprano, First Christian Church; Jean Stuart, contralto, Seventh United Presbyterian Church; Edith Koch, soprano, Butler Street Methodist Episcopal Church; Marine McCracken, soprano, Lawrenceville Presbyterian Church; Russell Krik, basso, First Christian Church; T. L. Bissell, basso, Trinity Methodist Protestant Church; Gustav Laub, tenor, Bellefield Presbyterian Church; Harry Morrow, Carmont United Presbyterian Church.

An impressive memorial service at the First Universalist Church of Providence attended the recent unveiling of a bronze tablet presented to the church by the choir in memory of the late Clara Hicks Stone, for seventeen years soprano soloist at the church. The service opened with an organ solo, "Asa's Death," by Grieg, and the large choir under the direction of W. D. Stone, husband of the singer, whose memory was being honored, sang selections by Noble, Knight and Swereton. Myron C. Ballou played the Andante Cantabile from Tchaikowsky and the Finale from the same composer's Sixth Symphony. The soloists were Margaret Watson, soprano; Alice Louise Ward, contralto; Jesse T. Baker, tenor, and Butler L. Church, bass.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Aida, Mme. Frances—Carnegie Hall, New York, Dec. 5.
Althouse, Paul—Allentown, Pa., Nov. 28.
Arriola, Pepito—Cleveland, Nov. 19; McKeesport, Pa., Nov. 20; Erie, Nov. 21; Altoona, Pa., Nov. 22; Lebanon, Nov. 23; Poughkeepsie, Nov. 24; Northampton, Mass., Nov. 25; New Haven, Conn., Nov. 26; Hartford, Nov. 27; Meriden, Nov. 28.
Austin, Florence—Huntington, L. I., Nov. 21; Hempstead, Nov. 22; Jamaica, Nov. 23; Elizabeth, N. J., Nov. 29; Garden City, L. I., Dec. 8.
Barrère, George—Middlebury, Conn., Nov. 18; Bryn Mawr, Pa., Nov. 24; Princeton, N. J., Nov. 25; Belasco Theater, New York, Nov. 27; Baltimore, Dec. 15.
Bauer, Harold—Boston, Nov. 27; Carnegie Hall, New York, Nov. 30 and Dec. 1; Brooklyn, Dec. 3; Carnegie Hall, New York, Dec. 12.
Beddoe, Mabel—Guelph, Can., Nov. 30; Toronto, Dec. 2; Pittsburgh, Dec. 6; Providence, R. I., Dec. 19.
Cairns, Clifford—Cleveland, Dec. 17.
Carl, Dr. William C.—New York, Nov. 20, 27 and Dec. 4.
Cheatham, Kitty—Newark, Nov. 30.
Child, Bertha Cushing—Boston, Dec. 1.
Ciapparelli-Viafora, Gina—East Orange, Nov. 18.
Clément, Edmond—Newark, Dec. 7.
Connell, Horatio—Indianapolis, Nov. 17; Milwaukee, Nov. 20.
Connor, Edith Mae—Brooklyn, Nov. 24.
Consolo, Ernesto—Chicago, Nov. 19; Brooklyn Academy of Music, Nov. 29.
Croston, Frank—Troy, N. Y., Nov. 22; Jamestown, Nov. 27; Kingston, Can., Nov. 29; New York, Nov. 28; Ottawa, Nov. 30.
Cunningham, Claude—Nov. 19, New York City; Nov. 21, Newark, N. J.; Nov. 23, Philadelphia, Pa.; Nov. 26, Cleveland, O.; Nov. 28, Battle Creek, Mich.; Nov. 20, Galesburg, Ill.
De Moss, Mary Hissem—New York, Nov. 29.
De Pachmann, Vladimir—Carnegie Hall, New York, Nov. 18.
Dimitrieff, Nina—Philadelphia, Nov. 21; Pittsburgh, Nov. 28; Cincinnati, Nov. 30.
Dufault, Paul—Cohoes, N. Y., Nov. 19; Scarsdale, N. Y., Dec. 16; Carnegie Hall, New York, Dec. 18; Huntington, L. I., Dec. 19; Hempstead, Dec. 20; Jamaica, Dec. 21.
Elliot, Michael—Newark, Nov. 25.
Fanning, Cecil—Peoria, Ill., Nov. 20; Lincoln, Neb., Nov. 23; Boulder, Colo., Nov. 27; Denver, Nov. 28.
Finnegan, John—Brooklyn, Nov. 24.
Funk, Irene Armstrong—Potsdam, Nov. 18.
Fultz, Margaret—Brooklyn, Nov. 24.
Ganz, Rudolph—Chicago, Nov. 19; Minneapolis, Dec. 1.
Gruppe, Paulo—Newark, Nov. 25.
Hambourg, Boris—New York, Nov. 28; Dec. 2, 3 and 14.
Heinemann, Alex—New York, Nov. 19; Baltimore, Nov. 21; Charlotte, Nov. 27; Cleveland, Dec. 7; Chicago, Dec. 10; Milwaukee, Dec. 12; Lawrence, Kan., Dec. 19.
Hinkle, Florence—Boston, Dec. 17.
Huss, Henry Holden—Akron, O., Nov. 19; Fremont, O., Nov. 21; Richmond, Va., Nov. 24.
Huss, Hildegard Hoffmann—Akron, O., Nov. 19; Fremont, O., Nov. 21; Richmond, Va., Nov. 24.
Janpolski, Albert—Newark, Nov. 25.
Kimball, Agnes—New York, Nov. 19; Brooklyn, Nov. 26; Jamestown, N. Y., Nov. 27; Kingston, Can., Nov. 29; Ottawa, Can., Nov. 30.
Kerns, Grace—Paterson, Nov. 30; Jersey City, Dec. 3; Newark, Dec. 10; Providence, R. I., Dec. 19; Troy, N. Y., Dec. 20; Worcester, Mass., Dec. 26; Buffalo, Dec. 28.
Klotz, Maud—Hoboken, Nov. 18; Williamsburgh, Dec. 3; Brooklyn, Dec. 9.
Kubelik, Jan—Saskatoon, Nov. 20; Edmonton, Nov. 22; Calgary, Nov. 23; Lethbridge, Nov. 24; Spokane, Wash., Nov. 27; Portland, Nov. 29; Victoria, B. C., Dec. 1; Vancouver, Dec. 4; Tacoma, Dec. 5; Seattle, Dec. 6; Portland, Dec. 7; Seattle, Dec. 10; Dec. 11-Jan. 13, California.
Listemann, Virginia—Lincoln, Neb., Nov. 19; Vicksburg, Miss., Nov. 22.
Loud, John Hermann—Newton Center, Mass., Nov. 27; Dec. 18.
Macmillen, Francis—Chicago, Nov. 26.
Maconda, Charlotte—Newark, N. J., Nov. 18; New York, Nov. 26; Battle Creek, Mich., Nov. 28.
Mason, Daniel Gregory—(Lecture recitals), Brooklyn Academy of Music, Nov. 20-27, Dec. 4, 11, 18.
McCue, Beatrice—Hackensack, N. J., Dec. 3; Passaic, N. J., Dec. 7; Jersey City, Dec. 12; New York, Dec. 19.
Meek, Harold—East Orange, N. J., Nov. 18.
Miller, Christine—Fairmont, W. Va., Nov. 22; Marietta, O., Nov. 23; Cleveland, Nov. 29; Minneapolis, Dec. 3; Fargo, N. D., Dec. 4; Grand Forks, Dec. 5; Pittsburgh, Dec. 8.
Miller, Reed—New York, Nov. 25; Jamestown, N. Y., Nov. 27; Kingston, Can., Nov. 29; Ottawa, Nov. 30.
Oberdorfer, Max—Chicago, Nov. 22, 29 and Dec. 6, 13.
Ormond, Lilla—Northampton, Mass., Nov. 16; Appleton, Wis., Nov. 18; Waukesha, Nov. 20; Wausau, Nov. 21; Racine, Nov. 23; Chicago, Nov. 30.
Ornstein, Leo—Philadelphia, Nov. 25; New York, Dec. 5.
Parlow, Kathleen—Brooklyn Academy of Music, Dec. 8; Boston, Dec. 13.
Pilzer, Maximilian—New York, Nov. 25; Chicago, Dec. 15; Minneapolis, Dec. 16.
Rider-Kelsey, Mme.—Nov. 19, New York City; Nov. 21, Newark, N. J.; Nov. 23-24, Indianapolis, Ind.; Nov. 26, Cleveland, O.; Nov. 28, Battle Creek, Mich.; Nov. 30, Galesburg, Ill.
Rogers-Wells, Lorene—Granville, O., Dec. 5-6.
Rogers, Francis—Summit, N. J., Nov. 21; Farmington, Conn., Nov. 22; Newark, N. J., Dec. 6.
Russell, Gilbert—East Orange, N. J.—Nov. 18.
Samaroff-Stokowski, Mme.—Cincinnati, Dec. 8.
Sassoli, Ada—Baltimore, Dec. 8.
Schumann-Heink, Mme.—Carnegie Hall, New York, Nov. 28; Buffalo, Nov. 30.
Shattuck, Arthur—New York (Century Theater), Dec. 10.
Shaw-Faulkner, Anne—Chicago, Nov. 22, 29, and Dec. 6, 13.
Spalding, Albert—Chicago, Dec. 8.
Simmons, William—Brooklyn, Nov. 26; Passaic, N. J., Dec. 7.
Spross, Charles Gilbert—Ridgewood, N. J., Nov. 21; New York, Nov. 27; Paterson, N. J., Nov. 29; New York (Hotel Astor), Dec. 2 and 20.
Spalding, Albert—Newark, Nov. 18; Hippodrome, New York, Nov. 19; Plainfield, N. J., Nov. 21; St. Louis, Nov. 24, 25; St. Joseph, Mo., Nov. 27; Chicago, Nov. 30, Dec. 8, 9; Boston, Dec. 11; Philadelphia, Dec. 12; New York, Dec. 13 (afternoon); Brooklyn, Dec. 13 (evening); Carnegie Hall, New York, Dec. 24.
Temple, Dorothy—Newark, Dec. 2.
Thompson, Edith—Portsmouth, N. H., Dec. 13.
Trunka, Alois—Brooklyn, Nov. 24.
Van der Veer, Nevada—Troy, N. Y., Nov. 22; New York, Nov. 25; Jamestown, N. Y., Nov. 27; Kingston, Can., Nov. 29; Ottawa, Nov. 30.
Van Hoose, Ellison—Allentown, Pa., Nov. 20; Williamsport, Pa., Nov. 21; Cleveland, Nov. 23; Chicago, Nov. 25.
Weber, Gisela—Atlanta, Ga., Nov. 19; Nashville, Nov. 23.
Wells, John Barnes—Philadelphia, Nov. 21; New Britain, Conn., Nov. 23; St. Louis, Nov. 26; Jefferson City, Mo., Nov. 27; Webster Grove, Mo., Nov. 28; Sedalia, Nov. 29; Brooklyn, Dec. 2; New York, Dec. 3; Des Moines, Ia., Dec. 12.
Werrenrath, Reinald—Hackensack, N. J., Nov. 19; Hartford, Conn., Nov. 21; Brooklyn, Dec. 3; Hackensack, N. J., Dec. 6; New York, Dec. 10; Scranton, Pa., Dec. 14; Mount Vernon, N. Y., Dec. 21.
Winkler, Leopold—Brooklyn, Dec. 4; Newark, Dec. 11; Brooklyn, Dec. 19.
Whitehill, Clarence—Chicago, Nov. 20.
Williams, Evan—Boston, Dec. 19.
Wilson, Flora—Detroit, Nov. 20.
Zeisler, Fannie Bloomfield—New York, Carnegie Hall, Dec. 2.
Zimbalist, Efrem—New York, Nov. 19; Chicago, Nov. 24 and Dec. 3; Metropolitan Opera House, New York, Dec. 10.

Barrère Ensemble—Belasco Theater, New York, Nov. 27; Baltimore, Dec. 15.
Boston Apollo Club—Boston, Dec. 19.
Boston Symphony Orchestra—New York, Carnegie Hall, Dec. 7-9; Brooklyn Academy of Music, Dec. 8.
Cincinnati Symphony Orchestra—Cincinnati, Nov. 18, 24, 25; Akron, Nov. 28; Cleveland, Nov. 29; Pittsburgh, Nov. 30; Columbus, Dec. 1; Cincinnati, Dec. 8, 9; Terre Haute, Dec. 12; St. Louis, Dec. 13, 14; Cincinnati, Dec. 22, 23.
Croston Quartet, Frank—Jamestown, N. Y., Nov. 27; Kingston, Can., Nov. 29; Ottawa, Can., Nov. 30.
Flonzaley Quartet—Baltimore, Nov. 24; New York, Dec. 4; Cooper Union, New York, Dec. 5; Boston, Dec. 7.
Gamble Concert Company—Manhattan, Kan., Nov. 21; Fulton, Mo., Nov. 24; Pittsfield, Ill., Nov. 28; Tecumseh, Mich., Nov. 30.
Hahn Quartet—East Orange, N. J., Dec. 4.
Kneisel Quartet—Chicago, Nov. 19-20; Omaha, Nov. 21; Denver, Nov. 22; Allentown, Pa., Nov. 23; Brooklyn Academy of Music, Nov. 29; Boston, Dec. 5.
MacDowell Chorus—New York, Dec. 11; Newark, N. J., Nov. 13.
Mannes Sonata Recitals—Belasco Theater, New York, Dec. 17; Montclair, N. J., Nov. 22; Lafayette, Ind., Dec. 1.
Minneapolis Symphony Orchestra—Minneapolis, Nov. 17, 19, 26; Dec. 1 and 3.
New York Symphony Orchestra—Century Theater, New York, Nov. 19; Brooklyn, Nov. 26; New York, Dec. 3, 8, 10.
New York Philharmonic Orchestra—Brooklyn, Nov. 19; New York, Nov. 23, 24, 26 and 30, and Dec. 1; Brooklyn, Dec. 3; Carnegie Hall, New York, Dec. 10.
Philadelphia Orchestra—Nov. 18, 24, 25 and Dec. 1, 2, 8, 9.
Philharmonic Trio—Brooklyn Academy of Music, Nov. 18.
Rubinstein Club—New York (Waldorf-Astoria), Dec. 9.
Russian Symphony Orchestra—Carnegie Hall, New York, Nov. 18, 19, and Dec. 2, 3.
Sousa's Band—Nov. 18, Beloit, Wis.; Nov. 18, Janesville, Wis.; Nov. 20, Sheboygan, Wis.; Nov. 21, Fond-du-Lac, Wis.; Nov. 21, Oshkosh, Wis.; Nov. 22, St. Paul, Minn.; Nov. 23, Winona, Minn.; Nov. 23, La Crosse, Wis.; Nov. 24, Madison, Wis.; Nov. 25, Kenosha, Wis.; Nov. 25, Racine, Wis.; Nov. 26, Chicago, Ill.; Nov. 27, Dowagiac, Mich.; Nov. 27, Kalamazoo, Mich.; Nov. 28, Grand Rapids, Mich.; Nov. 29, Jackson, Mich.; Nov. 29, Lansing, Mich.; Nov. 30, Saginaw, Mich.; Dec. 1, Bay City, Mich.; Dec. 1, Flint, Mich.; Dec. 2, Toledo, O.; Dec. 3, Cleveland, O. Dec. 10, Hippodrome, New York.
St. Louis Symphony Orchestra—St. Louis, Nov. 18, 24, 25, and Dec. 1, 2, 8, 9.
Thomas Orchestra—Chicago, Nov. 24 and 25; Dec. 1, 2, 8, 9, 15, 16, 22, 23, 29, 30.
Volpe Symphony Orchestra—Carnegie Hall, New York, Nov. 28.
Young People's Symphony Orchestra—Carnegie Hall, New York, Nov. 25.

STILLMAN KELLEY ON ORCHESTRA'S MAKE-UP

Composer Gives First of Lecture Series in Cincinnati—Kubelik's Concert

CINCINNATI, Nov. 10.—Last night, at Music Hall, Kubelik was heard by an audience of fair proportions. Unfortunately he did not draw the large audience in Cincinnati which should have turned out to welcome an artist of his standing. He was assisted by Mary Conrey, a gifted Cincinnati soprano.

The symphony sale is progressing splendidly, the sale of choice seats at auction having been particularly gratifying. Tonight the orchestra will give the first concert of the season in Hamilton, Ohio.

Edgar Stillman Kelley, the eminent composer, lecturer and musical authority who is one of the brilliant additions of the season to the faculty of the Cincinnati Conservatory of Music, began his series of lectures on the Symphony programs yesterday. These lectures have been arranged by Miss Baur with a view to broadening the horizon of the students, thus creating a true enthusiasm and appreciation for the symphony concerts. That Mr. Kelley's lucid analyses and presentation are a source of inspiration to concert-goers is demonstrated by the large audiences which these Saturday lectures call forth. Mr. Kelley prepared the way for the Symphony lectures by a series of talks on musical form and the make-up of the orchestra.

The Conservatory Orchestra, under the inspiring baton of Signor Pier Adolfo Tirindelli, achieved a notable success in its first concert of the season given at the Conservatory of Music last Wednesday evening. The fine volume of tone, precision and plasticity characteristic of this student body as demonstrated in this concert confirms the reputation it has made for itself as one of the finest student orchestras to be found on either side of the ocean. The program consisted of the Rossini overture, "La Gazza Ladra," the beautiful "Elegie" of Sibelius, "On Quiet

Woodland Path" by Strauss (orchestrated by Signor Tirindelli) and the Massenet "Scènes Pittoresques." Gertrude Isidor, a young girl of fourteen, played the first movement of the Mendelssohn Concerto with astonishing technic and understanding for one of her years, making many beautiful effects and exhibiting fine talent. Edwin Ideler, the gifted young Californian, as second soloist, played the Romanza and Finale of the Wieniawski Concerto. Mr. Ideler's exquisite and soulful playing of the Romanza and his brilliantly developed technic, always adequate to the dazzling difficulties presented by the finale, brought him storms of applause from an audience which entirely filled the Conservatory Hall. F. E. E.

GISELA WEBER'S PLANS

Violinist Chosen as Soloist for European Tour of Teachers' Association.

Gisela Weber, the New York violinist, will be heard in solo work and also as violinist of the Gisela Weber Trio and the Weber-Behrens Ensemble this season. She is being booked rapidly and has already closed the following engagements: German Press Club, N. Y., the Atlanta Symphony Orchestra, recital at the Dresser Piano School, Nashville, Tenn., private musicales in New York; for the trio, appearances have been arranged for Nashville, Tenn., Atlanta, Ga., New York at the Hotel Astor and other places, and Boston, Mass. The Weber-Behrens Ensemble, which will present Gisela Weber and Cecile Behrens in sonatas, is booked for three recitals at the Hotel Plaza, N. Y. Mme. Weber will make a tour of Ohio and Indiana in March and of Colorado, where she played with great success last Summer.

Mme. Weber has become a member of the National German American Teachers' Association and will participate in the trip to Germany under the auspices of the association next year. She has been appointed the official instrumental soloist for all occasions that call for a worthy representative of first-class American talent.

At the recent musical in the concert hall of the Carnegie Library in Washington, D. C., the artists were Mrs. Anna S. Cox, who gave a program of songs, and Alfred G. Eldridge, who, beside acting as accompanist, delighted his audience with solo numbers.

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